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Critical Editions and Comparative Analysis of Three Representative Wind Band Works from the French Revolution

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CRITICAL EDITIONS AND COMPARATIVE ANALYSIS OF THREE REPRESENTATIVE WIND BAND WORKS FROM THE FRENCH REVOLUTION

by

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ABSTRACT

The French Revolution witnessed the greatest output of music for wind band before the twentieth century. The importance of wind bands and wind repertoire grew for several reasons including, most notably, their participation in government sponsored outdoor national festivals. Festival celebrations were large gatherings in which wind band music was a central component. The French National Guard Band was the dominant musical ensemble in revolutionary France; its leaders, François Gossec, Bernard Sarrette, and Charles-Simon Catel, were among France's most important musical figures between 1789-1799. These men, in combination with music schools established in Paris during the Revolution, helped shaped the style and content of French national music for a decade.

Over five hundred pieces were created for winds including many single movement pieces in sonata form. Many of France's most distinguished composers wrote music for wind band. These composers included Gossec, Catel, and Hyacinthe Jadin. This study has carefully selected three instrumental works, one from each of the preceding composers, as representative works of the period. Using primary sources from the National Library of Paris, critical editions were created with optional parts for the purposes of modern performance. The editions are accompanied by a composer biography, information on each work's background and instrumentation, and a detailed comparative analysis. The study also contains information on instrumentation concerns with suggestions to aid in modern performance and a critical commentary list for each work.

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CHAPTER 1

INTRODUCTION

"…the single most important development in the history of bands and band music took place as a concomitant of the Revolution." [1]

-Richard Franko Goldman

In no other period of history have wind bands experienced a greater degree of musical and political importance then during the French Revolution. The significance of wind bands within the musical establishment in Paris spurred the greatest output of high quality wind repertoire prior to the twentieth century from many of France's most distinguished composers. The rapid growth of wind bands stemmed from several factors including the formation of the French National Guard Band, under the direction of François Gossec, Bernard Sarrette, and Charles-Simon Catel, and its prominent role in large, government sponsored outdoor festivals. The rise of wind bands also created a need for a large number of trained wind musicians to perform at the festivals, and was the driving force behind the creation of several music schools in Paris, including the world-renowned Paris Conservatory.

Despite the musical and political importance of wind bands and wind repertoire during the Revolution, the music of the period is rarely performed today. Over five hundred pieces for winds, or winds with voice, where composed during the Revolution. Some of France's premiere composers including Gossec, Catel, Mehul, and Hyacinthe

[1] Richard Franko Goldman, *The Wind Band: Its Literature and Technique* (Boston: Allyn and Bacon, Inc. 1961), 213.

Jadin all contributed works to this musically significant repertoire. There are currently no accurate critical editions of these works published today. Therefore, this study includes critical editions of three representative works that have been created using primary sources from the French National Library. Each edition includes optional parts for ease in modern performance, and is accompanied by a brief composer biography, work background, instrumentation, and a detailed comparative analysis. A discussion of instrumentation concerns is also included to aid in modern performance.

HISTORICAL BACKGROUND

The French Revolution was a decade long period of political, economic and social upheaval between 1789 and 1799. The years of the Revolution witnessed a nearly continuous turnover of political power, war (both foreign and domestic), violence including the infamous "government by terror," the secularization of religion, and an ever changing economic environment. This affected every aspect of French life, and music was no exception.

Prior to the Revolution, musical ensembles in France were small groups employed by the courts of the Kings. These included both violin ensembles of up to 24 players in the court of King Louis XVI, and the famous *Les Grande Hautbois*, an oboe and bassoon band of up to 12 players formed under Louis XV. After the events of 1789, which included the convening of the Estates General, the self-declared independence of the Third Estate under the name National Assembly, the fall of the Bastille prison, the August Decrees, the composition and ratification of the Declaration of the Rights of Man,

and the secularization of the church, the King and his musical entities were all but abolished, paving the way for the reorganization of instrumental ensembles in France.

After the Third Estate declared itself sovereign on June 10, 1789, King Louis XVI, foreseeing a rapidly approaching uprising, amassed nearly 30,000 soldiers around the city limits of Paris. In response to this threat, the National Assembly formed its own civic militia, known as the National Guard. The militia, in search of weapons and needing a symbolic victory to rally further support from the people of Paris, stormed the Bastille prison on July 14, 1789. The French National Guard grew steadily following the success of the storming of the Bastille, growth that included the addition of an official band in September 1789. The *Corps de Musique de la Garde nationale*, or National Guard Band, was founded by Bernard Sarrette, a man with no musical experience or training,[2] and was under the musical direction of François Gossec and Charles-Simon Catel. The French National Band dominated the world of French instrumental music during the Revolution and impacted the development of the wind band for the next century.

The National Guard Band was unique in the world of wind bands in the late 18th century due to both its size and instrumentation. Up to this point, most European military bands averaged around twelve members. The French National Guard Band employed a minimum of 45 players, necessary for its performance at large outdoor festivals, making it one of the world's first large bands. It was also the first group to feature the clarinet as a melodic voice equal to the oboe.[3] Over the years of the Revolution, the National Guard

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[2] Walter Sherwood Dudley, Jr, "Orchestration in the *Musique d'Harmonie* of the French Revolution," (Phd diss., University of California, Berkley, 1968), 6.

[3] David Whitwell, *A Concise History of the Wind Band* (St. Louis, MO: Shattinger Music Company, 1985), 185-187.

Band grew both in size and importance due to its prominent role in the government sponsored national festivals.

The national festivals were more than simple celebrations. They served the revolutionary government by providing an avenue to further revolutionary propaganda and philosophies, celebrate past triumphs, and create new national heroes. The music composed for the festivals also served these purposes. Scholar and conductor David Whitwell writes,

> In addition to being celebrations, they now became a political arm of the government…vehicles for disseminating propaganda to the masses. The idea for using the festivals for this purpose was directly related to government members having observed the impact of the band and choral music…this reminded government officials that music had been used to some degree for this purpose in ages past…to inculcate religious dogma or civic duty…[4]

References to "military music" in festival celebrations begin to appear as early as August 1789. A specific reference to music and its connection to the National Guard appears in early 1790,[5] articulated in the following review of a ceremony held in the Cathedral of Notre Dame on February 14 of that year: "The holy sacrament was preceded by a big part of the National Guard music and by many drums. The sounds of this military music, mixed with the songs of the church, formed a divine concert of the highest majesty."[6]

The music of the ceremonies and festivals was carefully selected and officially sanctioned as representative of "French national music." François Gossec, a well-known

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[4] Whitwell, *Concise*, 191.

[5] David Whitwell, *Band Music of the French Revolution* (Tutzing: Schneider, 1979), *16.*

[6] Ibid, 7.

and respected French composer who was integral to the wind music of the day wrote, "The enthusiasm animating Republican people at the moment of their [military and civil] success inspired her poets and musicians. Compositions of an absolutely new character were heard…Such was our national music…"[7] This "national music," and the festivals it accompanied, grew quickly following the success of the first major festival, the *Fête de la Fédération*, held on the Champ de Mars on July 14, 1790, in celebration of the first anniversary of Bastille Day. The celebration consisted of a parade procession that originated from the Bastille and ended at a newly constructed amphitheater on the Champ de Mars. The parade included dignitaries, members of the National Assembly, and a variety of bands.

The celebration itself included music provided by a large force of musicians, which was necessary because of the large crowd, estimated at around 300,000. Reports from the festival reference a group of 300 wind instruments, 50 serpents, 300 drums, and 1,000 voices. The ensemble performed a *Te Deum* for winds and voices by Gossec, amongst other hymns.[8] It is important to note that simultaneous celebrations were held in various departments (provinces) throughout France on July 14, 1790, and included *Te Deum's* by composers other then Gossec.[9] As will be discussed shortly, the music at the regional festivals outside of Paris played an integral role in the preservation of Revolution Era wind band music.

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[7] David Charlton, "Introduction: exploring the Revolution," in *Music and the French Revolution*, ed. Malcolm Boyd (Cambridge: Cambridge University Press, 1992), 9.

[8] Whitwell, *Band Music of the French Revolution*, 17-18.

[9] Ibid, 18-20.

The *Fête de la Fédération* had several significant and lasting effects on wind bands and instrumental music in France. First, the instrumentation of Gossec's *Te Deum* influenced the entire body of repertoire of revolutionary wind band music. His work was composed for pairs of "'petite' flutes, oboes, clarinets, trumpets, horns, violas, bassoons, serpents, three trombones, timpani bass drum, *'tonnerre,'* snare drum, and cymbals."[10] With the exception of the violas and the *tonnerre*, the other wind instruments of the *Te Deum* constitute the core of the wind band instrumentation of the period.

The success also spurred further festival celebrations and triggered the creation of a large and significant body of works for winds. Scholar David Charlton writes,

> …these festivals produced some of the most original and yet typical music of mixed or male-voiced choirs, in various forms, usually accompanied by wind groups, funerary music, either with or without voices….and one-movement 'symphonies' or 'overtures,' often in sonata form, for wind ensemble.[11]

Many of France's finest composers contributed works for winds throughout the Revolution including Charles-Simon Catel, Luigi Cherubini, Hyacinthe Jadin, Louis Emmanuel Jadin, and Ètienne Méhul.

Finally, the early national festivals had a lasting impact on the political and organizational environment of instrumental ensembles in France. Whitwell cites several of the important and lasting outcomes:

> First, the leaders must have been quite surprised at the level of enthusiasm which the ceremony and the music aroused in the public. From this point on the government leaders became increasingly concerned with using music as a political tool…Second, the success of the military bands themselves, in their

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[10] Whitwell, *Band Music of the French Revolution,* 22.

[11] David Charlton, "Introduction: exploring the Revolution," in *Music and the French Revolution*, ed. Malcolm Boyd (Cambridge: Cambridge University Press, 1992), 8.

> contribution to the success of this festival, convinced the government that the permanent support of a central military band was opportune. By October 1, 1790, the Commune of the City of Paris had established a paid music corps of the Guard…[12]

Previously, the National Guard Band was funded by private donations or paid for personally by Bernard Sarrette. With the frequency of national festivals rapidly increasing and official funding for the National Guard Band secured, the stature and significance of wind bands and wind repertoire continued to expand throughout 1792 and into its peak in 1793.

At the height of the festivals in 1793, two different schools of music trained composers and musicians who were active in the national festivals: the *Ecole Royale de Chant* under the direction of Gossec, and the *Ecole de Musique de la Garde Nationale* founded by Sarrette in 1792. On November 8, 1793, with the importance of wind music in the national festivals unmistakable, Sarrette and the National Guard Band appeared in front of the National Convention to submit a request for government support of the *Ecole de Musique de la Garde Nationale*. Besides the appeal for government support, Sarrette's speech also provides clear evidence of the importance of wind music throughout France, and notes the need to send trained musicians to the departmental festivals outside of Paris. Sarrette's speech said in part,

> The Music of the National Parisian Guard, formed by the union of the finest artisans in Europe in the field of wind instruments, asks for the establishment of a national music institute where, under the auspices of the Republic, the artists will be able to maintain and improve their knowledge…The musicians have two primary functions – the operation of a music school and performances in the public festivals…The artists who are so indispensable for the performance in our national holidays will be trained in that institute. There will be three or four hundred musicians placed in the heart of the Republic who will be sent to the

[12] Whitwell, *Band Music of the French Revolution*, 22-23.

> festivals celebrated throughout the Republic, and they will bring character and energy there…Let the National Convention decide and the art of music will be continued by emulation. The French Republic will have its own school and we won't have to borrow this kind of music (from) the softened and slave Italy…We will nationalize the talents which are so useful for our public festivals…In a newly-created national institute, we will not only participate in the festivities of the public holidays, but we will also perform magnificent public concerts.[13]

A concert held two weeks later on November 20, 1793 provided Sarrette with another high-profile opportunity to push for governmental support of his school, while continuing to reinforce the importance of wind music in the national festivals. In a speech presented during the concert's intermission, Sarrette declared,

> The music must be considered in three different ways; in the public festivals as a military music, and in the field of education. There is no Republic without national holidays and no national holiday without music…Everyone knows the effects of music and its power over the spirit…Instruction is very necessary because not all music prompts the result we expect for the festivals and battles, and further, all the instruments must not be used indifferently. The composers discuss their works in the Institute, and they adopt or reject the different characters which can be given to their compositions according to the expected result. In the same Institute we train the student for performance in our festivals. Others are trained who must be sent to the departments for their festivals…Because the public spectacles must be guided in order to excite and keep the republican spirit in the souls of the spectators, music has an important role, and education will help us to place well-trained musicians in these various public festivals…Because the national holidays can only be held in the open air, stringed instruments cannot be used. The quality of their sound does not allow them to be heard. We must then prefer the wind instrument only…[14]

Soon after the concert, Sarrette's school was taken under governmental jurisdiction and renamed the *Institut de Musique*, with the addition of numerous instrumental and composition faculty.

Immediately following the issuing of governmental support for the *Institut*, Gossec and Sarrette began to draw organizational plans to merge their two music schools

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[13] Whitwell, *Band Music of the French Revolution*, 59-60.

[14] Ibid, 62-63.

into a new conservatory of music in Paris. Although no definitive motivation is known, it is likely that both Gossec and Sarrette wished to create a single, government supported school that had the ability to dictate a unified French musical style. Cynthia Gessele explains the immense power the music schools wielded over the government and their national festivals in her article "National Music Education in France, 1795-1801." Gessele writes,

> The students and faculty of these two schools made up the main body of trained musical performers at the national festivals, the mass-educative rituals of the revolution. The students of the Ecole de Chant and of the Institut were trained almost exclusively for participation in the revolutionary festivals.[15]

By this time, the music of the national festivals in Paris was carefully controlled and selected. Members of the *Institut*, led by Gossec, controlled the process by which the pieces were selected and took steps to ensure the works' cataloging and survival. Gessele explains,

> In the 1794 plan for Sarrette and Gossec for the internal organization of the Institut, the m*aître de musique* (Gossec) would compose and direct music for the national festivals; four adjunct composers would assist him in these tasks. Any composer could submit his work to a jury of Institut members, but the composition would become 'national property' if it were selected and performed at a public festival. The work would then by deposited in the library of the Conservatoire and be printed for national distribution by the Conservatoire's publishing enterprise, the Magasin de Musique.[16]

In 1795, a merger of the two schools of music into one entity was proposed to the National Convention. Using the organizational plans of Gossec and Sarrette as its blueprint, the *Conservatoire National de Musique* was officially ratified in 1796. The

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[15] Cynthia M. Gessele, "The Conservatoire de Musique and national music education in France, in *Music and the French Revolution*," ed. Malcolm Boyd (Cambridge, Cambridge University Press, 1992), 199.

[16] Ibid, 199.

new conservatory finally allowed for the recognition of a national musical style, as dictated by the instruction offered from a single, unified music school. This style, referenced in the earlier quote from Gossec as "our national music," was primarily based on the wind music written for the national festivals since 1790. Gessele notes the exceptional power over French music now wielded by the Conservatoire. She writes,

> France and its music – that is, the music of the armies and of the national festivals – were at last to reign victorious…The festivals were instated as a primary duty of the newly created Conservatoire…the Conservatoire regulations drawn up in 1796 stated that no music could be performed at a national festival without the express approval of the Conservatoire's inspectors and the executive government. The importance of music in the national festivals offered an unusual opportunity for consolidation of the Conservatoire's power. Now within the revolutionary context, the music academy could be the supreme enforcer of a 'national' musical style.[17]

The conservatory not only trained wind musicians and composers, but also employed a piano faculty, including piano prodigy and composer Hyacinthe Jadin.

Throughout the Revolution, the national festivals in Paris were duplicated in the various departments throughout France. As evidenced in many of Sarrette's speeches, the regional festivals and the music performed during them were of interest to the various government entities in Paris. These festivals provided the central government a unique opportunity to spread the ideology and philosophy of the Revolution throughout France. The training of the performers at the regional festivals was solidified with the creation of the *Institut,* and later the Conservatoire, but means to dictate and control the musical content was needed.

On January 10, 1794, Sarrette provided the Committee with the perfect method to accomplish their desired proliferation of approved revolutionary music. He presented a

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[17] Gessele, 200.

proposal to the committee for the formation of an association of composers.[18] Both composers and the government had an interest in the association. The composers wished to seize control of the profits that were currently being collected by music stores and distributors, who were publishing and selling the music performed at the festivals. Until this time, independent publishers were paying composers, on average, three to four hundred *livres* per manuscript, but profiting an estimated forty to fifty thousand *livres* on sales of the music, profits the composers wished to keep for themselves.[19] The Committee of Public Safety had a different set of priorities, that of increased propaganda distribution. Regardless of motivations, the result was the creation of an association of composers and an official publication of music from the national festivals entitled the *Magazin Musique à l'usage des fêtes nationales*.

Per the agreement, the government was provided with 550 copies of each issue.[20] Additionally, the Committee provided some subsidy to the association to print thousands of extra copies of the publication to be distributed throughout France. Thirteen volumes were published with the first volume appearing on April 9, 1794. Each volume contained a variety of compositions including overtures, marches, and pieces for voices with wind accompaniment. Much of the music from the revolutionary period no longer exists in its original manuscript form. However, thanks to the *Magazin Musique à l'usage des fêtes nationales*, a significant number of pieces have been preserved in its issues. Thus, the

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[18] Whitwell, *Band Music of the French Revolution*, 64.

[19] David Swanzy, "The Wind Ensemble and its Music During the French Revolution" (PhD diss., Michigan State University, 1966), 79.

[20] Whitwell, *Band Music of the French Revolution*, 64.

thirteen volumes of this publication provide as close to a manuscript copy of the works contained therein as can be found in the world today.

The years of 1795-1800 showed a marked slowing of compositional output due to a further decrease in France's political stability, foreign wars, and increased economic strain. The *coup d'état* that installed Napoleon to power in November of 1799 effectively ended the Revolution and restored temporary stability to France (although laying the groundwork for the second French Revolution 30 years later). Despite the decade of turmoil, violence, and significant loss of life throughout France, the era provided a rare period of significant compositional output and importance for wind bands before the twentieth century. Previous to this period (1789-1799), and extending for nearly 90 years after, little music for wind band was composed, as compared to the large volume of serious, high quality repertoire produced during the Revolution.

JUSTIFICATION

In the foreword to his book "Band Music of the French Revolution," David Whitwell writes,

> As far back in my professional life as I can remember I have heard references to the French Revolution being the birth of the modern band, in so far as its instrumentation is concerned. Attempts to explore this further have been frustrated by the fact that there is virtually nothing of substance published in a language other than French. I might also say that in giving a paper on this subject in Switzerland in 1977, I found European musicologists and conductors had only the same superficial knowledge of the subject as I previously had for the same reason. There are some unpublished dissertations, a few articles, etc., but nothing which answered the basic questions which I as a working conductor had: Which are the good pieces of music and which are the bad, where can I get performance materials, and what were the specific circumstances whereby this music was performed in its time?[21]

[21] Whitwell, *Band Music of the French Revolution,* 7.

Whitwell has produced significant resources that answer several of these questions. However, with little scholarship on the topic in the past thirty years, other questions remain. The most pressing concern includes one of Whitwell's original questions, "where can I get performance materials." David Charlton writes, "…we must add, there are difficulties of access to even those repertoire which have long been known to survive: a prime example of this is the fact that hardly any music composed for the major festivals of the Revolution has ever been made available in full score, as opposed to piano reduction."[22]

Currently, some published arrangements of Revolution Era band music exist, but only in large concert band instrumentations. These arrangements utilize a full modern band orchestration, with the addition of instruments not in the music's original instrumentation. Many also make significant editorial decisions such as the changing of key centers. There are currently no published editions that present the music in its original instrumentation and that meet the standards of true and faithful recreation demanded by modern wind conductors. Also, no specific and in-depth theoretical analysis is available to aid conductors in the performance and study of a critical edition. The result of this has been that works of great historical and musical significance to the wind band remain nearly unperformed today.

This document and its editions aim to address both of these issues by providing critical editions of three representative works from the period with accompanying

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[22] David Charlton, "Introduction: exploring the Revolution," in *Music and the French Revolution*, ed. Malcolm Boyd (Cambridge: Cambridge University Press, 1992), 2.

analysis to aid in the their study and performance. Hopefully, these editions will enable the wind music of the French Revolution to enter the performance canon of the modern wind band. The three representative pieces selected are Charles-Simon Catel's *Ouverture pour instruments à vent*, Hyacinthe Jadin's *Ouverture*, and François Gossec's *Grande Simphonie en Ut*. Elements including each composer's status within revolutionary France, as well as each work's unique musical quality were all considered in the selection of the representative works.

François Gossec was the first and most prolific composer of Revolution Era wind music. He was not only a well-known and highly-respected French composer, but also the most important and influential musical figure in all of France from 1789-1799. His *Grande Simphonie en Ut* was well respected within the wind band community in the early 20th century, including a full band arrangement by Richard Franko Goldman and Roger Smith that was championed by the Goldman Band. This arrangement received frequent performances in the early 20th century, and Franko Goldman wrote of the piece "…the work has been widely played, a testimony to its acceptance as a repertoire piece and as a landmark in the original band literature."[23] David Whitwell adds, "This one movement composition has vitality and interest. It is an excellent work, certainly one of the best of Gossec's instrumental efforts, and very worthy of modern performance."[24]

The piece also includes several unique elements warranting its inclusion in the chosen representative works. First, the piece is scored for a large instrumentation compared to other Revolution Era band music and includes parts for the buccin and tuba

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[23] Goldman, 214.

[24] Whitwell, *Band Music of the French Revolution*, 149.

curva. While written parts for the buccin and tuba curva are rare within the Revolution Era repertoire, and mostly unknown today, their sound can be easily replicated by modern instruments. The piece also has a symphonic quality that is not common in the repertoire. Most of the repertoire has aural ties to the wind serenades of the classical period, however Gossec's work draws its inspiration from his orchestral writing. These unique musical elements, in combination with the work's status within the early 20th century wind bands and Gossec's eminence within revolutionary France, all factored into the inclusion of the *Grande Simphonie en Ut* in this study.

Charles-Simon Catel provided the second largest output of works for wind band during the Revolution. His position as the director of the National Guard Band, as well a faculty member and director at the Conservatory of Music, gave Catel a key role in the revolutionary musical establishment in France. Today, his overture is the best-known piece from the repertoire, thanks to a full band arrangement by Richard Franko Goldman and Roger Smith, and made popular by the Goldman Band in the mid-20th century. As evidenced by its inclusion in volume one of the *Teaching Music Through Performance in Band* series, this arrangement, while musically inaccurate, has stayed on the fringes of the popular canon for winds. Franko Goldman wrote that the piece,

> …is perhaps the most satisfactory of the works of this period…The *Overture* in C, in its elegance and clarity, is characteristic of the perfection of late eighteenth century style…the influence of Mozart (especially in the second theme) is clearly discernible. It is clearly and neatly conceived from the standpoint of wind instruments, and serves as an example of the best achievements in serious music of composers for wind band in the period.[25]

The piece was also the first piece in the first volume of the *Magazin Musique à l'usage des fêtes nationales.* The work's superior musical quality, Catel's status within

[25] Goldman, 215.

revolutionary France, and its presence in the minds of modern conductors were all considered in the selection of *Ouverture pour instruments à vent* for the present study.

Hyacinthe Jadin was highly respected as both a composer and piano prodigy, evidenced by his inclusion as a member of the original piano faculty at the conservatory at the age of 19. Due to his unfortunate death at the age of 24, he is one of the lesser-known composers of wind music of the period. His only work for winds alone, the *Ouverture*, is arguably the best piece written during the decade of the Revolution. Its unrelenting energy, superior compositional efficiency, and its unending vitality display the pure compositional brilliance of Hyacinthe Jadin. David Whtwell says of the piece, "This is one of the finest instrumental works in the repertoire. It begins with a quiet lyric introduction which is interrupted with dramatic unison tones. The first theme is positively Mozartean, the second is haunting, with internal dialog. Very highly recommended."[26] The *Ouverture* was also the first piece in the thirteenth and final volume of the *Magazin Musique à l'usage des fêtes nationales*. The work's outstanding compositional quality, representing potentially the best work composed during the decade warranted its inclusion in this project.

While four additional works by Gossec, Catel, Etienne-Nicolas Méhul and Louis-Emmanuel Jadin were considered, the pieces selected were chosen to best represent not only important compositional and political figures, but also musically significant works from the period that are well suited for modern performance.

[26] Whitwell, *Band Music of the French Revolution*, 170.

METHODOLOGY

The critical editions were constructed using primary sources obtained from the Manuscripts Department at the National Library of France. The primary source for the *Grande Simphonie en Ut* by Gossec was a manuscript score, although potentially in the hand of Lebèvre, Gossec's primary copyist. No manuscript scores exist for the overtures by Catel or Jadin. Therefore, the editions were complied from parts obtained from original copies of volumes one and thirteen of the *Magazin Musique à l'usage des fêtes nationales*. A full set of score and parts were generated for each piece, in their original instrumentations, using Sibelius notation software. As some of the instruments used in the original compositions are no longer common, optional parts for these instruments' modern equivalents are provided. The editions are accompanied by a theoretical analysis that detail the form, melodic and harmonic content, instrumentation, and other elements important to the performance of each piece.

LITERATURE REVIEW

Relatively few resources are available that directly address wind band repertoire during the French Revolution. David Whitwell has provided the most extensive research on the topic. Whitwell's *Band Music of the French Revolution* was published in 1979. The book is in two parts; the first is a history of band activity during the Revolution and is divided into eight sections. Section one details the origins and development of band activity and the first national festival. Sections two through four, and six through eight, provide detailed information on additional national festivals. Section five deals with elements such as the *Institut de Musique* and the *Magazin Musique à l'usage des fêtes*

nationales. Part two of the book is a catalogue listing of all known primary sources of wind music from the period. The catalogue is organized alphabetically by composer. Each piece entry provides additional information that includes (when available), a melody incipit, the original instrumentation, the location and type of primary sources, any modern editions/arrangements, and a brief commentary of Whitwell's personal opinion as to the quality and important musical elements of each piece.

Two dissertations on the topic provide additional historical information. The first is David Paul Swanzy's, *The Wind Ensemble and Its Music During the French Revolution (1789-1795)* written in 1966. The dissertation provides historical information on the development of the wind band leading up to and through the first five years of the Revolution, and a broad comparative analysis of ten works from the period. The analysis aims to determine broad stylistic tendencies and similarities in the wind repertoire of the period. Appendix A and B provide hand written scores for each of the ten pieces, which were created for the purposes of completing the analysis section. Swanzy also authored an article published in the *Journal of Band Research* in 1969 entitled "Gossec's *Symphonie Militaire (1793-1794)* – A Choral Wind Symphony?"

The second dissertation, *Orchestration in the Musique d'Harmonie of the French Revolution* by Walter Sherwood Dudley, Jr. was written in 1968. The dissertation begins with an overview of the band and its usage during the Revolution, followed by five chapters that detail the instruments utilized in the repertoire. The Appendix contains handwritten scores created for use in his study of orchestration.

Other information on the history, development, and repertoire of wind bands during the French Revolution can be found in smaller samples including a chapter in

David Whitwell's *A Concise History of the Wind Ensemble*, Richard Franko Goldman's *The Wind Band: Its Literature and Technique*, and in various essays in *Music and the French Revolution*, edited by Malcolm Boyd.

Biographical resources include Robert James Macdonald's dissertation *François-Joseph Gossec and French Instrumental Music in the Second Half of the Eighteenth Century* that centers on the orchestral music of Gossec, with a general overview of his involvement in music during the Revolution. It also provides a catalogue of all of Gossec's instrumental works, including his works for winds. Additional biographical information on each composer can be found as entries in many music encyclopedias.

Information and analysis on the Goldman/Smith arrangement of Catel's overture appear as an entry in volume two of the series *Teaching Music Through Performance in Band*, in a thesis by James Patrick Lewis entitled *A Study of Wind Band Works by Charles Simon Catel, Pavel Tschesnokoff, and Vincent Persichetti*, and in *Program Notes for Band* by Norman Smith.

Useful information regarding the instruments utilized in the music of the French Revolution can be found in several sources including *The Tuba Family* by Clifford Bevan, *The History of Musical Instruments* by Curt Sachs, and *Musical Wind Instruments* by Adam Carse. Additional resources on the serpent include ITEA journal articles, "What Does a Serpent Sound Like?" by Craig Kridel, "Serpent and Contrabassoon Acoustics" by D.M. Campbell, and the DVD "Approaching the Serpent: An Historical and Pedagogical Overview" by Douglas Yeo and Craig Kridel, and entries in the most major music encyclopedias.

Each of the three works selected for the document are found in primary sources provided by the Manuscripts Department at the National Library of France (BnF). Gossec's *Grande Simphonie en Ut* is a manuscript score under BnF catalogue number H2. 154. Jadin's *Ouverture* is a set of printed parts from piece one, issue thirteen of the *Magazin de musique*, BnF catalogue number H2. 132. Catel's *Ouverture pour instruments à vent* is a set of printed parts from piece one, issue one of the *Magazin de musique*, Bnf catalogue number H2. 1, 1.

STRUCTURE OF THE STUDY

Chapter one includes an overview of the topic and a justification for the selection of the three representative works. Chapter two is dedicated to Catel's *Ouverture pour instruments à vent* and includes a composer biography, background on the piece, instrumentation, comparative analysis, and editorial information. Chapters three and four are structured identically to chapter two, detailing Jadin's *Ouverture* and Gossec's *Grande Simphonie* respectively. Chapter five provides a conclusion with recommendations for further study. Four appendixes follow. Appendix A contains information on the serpent, buccin, and tuba curva, including suggestions for modern performance. Appendixes B through D contain a score and critical commentary for each piece in the same order as chapters two, three, and four.

CHAPTER 2

CHARLES-SIMON CATEL – *OUVERTURE POUR INSTRUMENTS À VENT*

"Catel, though less famous as a composer than either Gossec or Méhul, was neverertheless a musician of distinction who made a substantial contribution to the musical life of his time."[27]

-Richard Franko Goldman

BIOGRAPHY

Charles-Simon Catel (1773-1830) was active during the Revolution as a composer, ensemble director, and theorist. Catel's musical career began at a young age; at 11 years old he moved to Paris in 1784 to study composition with François Gossec. Catel quickly found work as an accompanist at both the *Ecole Royale de Chant* and with the Paris Opera from 1790-1802. Soon after the outbreak of the Revolution in 1789, Catel volunteered to join the National Guard. He was assigned to the post of assistant conductor of the National Guard Band, assisting the ensemble's head conductor and Catel's former teacher, Gossec. Catel became the ensemble's director in 1791. In 1795, he was named a professor of harmony and counterpoint at the newly formed Conservatory of Music in Paris, eventually becoming the Conservatory's inspector from 1810-1816. His theory treatise, *Traité d'harmonie* was published in 1802 and was widely used throughout Europe well into the nineteenth century. It was translated into English in the mid-19th century by music education pioneer Lowell Mason.

[27] Goldman, 214.

During his time as director of the National Guard Band, Catel contributed a number of works for winds. His output includes 21 known works for winds, or voices with wind accompaniment, including his *Ouverture pour instruments à vent* written in 1793. After the Revolution, Catel turned his compositional attention to opera, composing ten works between 1802-1819. Following two failed operas in 1819, Catel stopped composing and entered retirement. Aside from his significance during the Revolution, Catel's career was marked by little public recognition. However in 1825 he was awarded France's highest form of decoration, the cross of the *Légion d'honneur.*

BACKGROUND

By the fall of 1793, France was fully engrossed in revolutionary turmoil. In the fateful year of 1793, the National Convention (1792-1795) drafted a second constitution, King Louis XVI was executed, and the Reign of Terror that resulted in an estimated 30,000 dead over a nine-month period all occurred. Furthermore, 1793 saw an increase in the system of "dechristianization" enacted by Robespierre and the Committee of Public Safety.[28] This process included passing laws banning all religious symbols, forcing clergy to take an oath of allegiance to the revolutionary government, and creating a new calendar. The new calendar used the official date of the most recent (at the time) government takeover in France, September 22, 1792, as the beginning of year one. Months were redesigned to fit 10-day weeks, in an attempt to rid the calendar of Sundays, the day of religious Sabbath.

[28] William Doyle, *The Oxford History of the French Revolution*, 2nd ed. (New York: Oxford University Press, 2003), 259-264.

The period of "dechristianization" also incorporated the renaming of churches as "Temples of Reason," and ceremonies and festivals were held in the newly purposed temples. The Cathedral of Notre Dame was subjected to this process and held the first of these new festivals, the "Festival of the Worship of Reason," on November 10, 1793.[29] A variety of music was performed at this festival including the premiere performance of Catel's *Ouverture pour instruments à vent*. The work was performed again ten days later at a pivotal concert at the Feydeau Theater. The concert was presented in partial fulfillment of the requirement for public performance placed on the newly named *Institut de Musique* by the revolutionary government, as a condition of their financial support. A report on the concert from the *Journal de Paris* summarizes the event and provides a brief review of Catel's work. The reviewer wrote,

> "Never before has Paris presented such a complete gathering of talents of the first order in the field of wind instruments; people have never heard such lovely music with such effectiveness. (The works performed were:)
> *Ouverture* by Catel, student of Gossec, with an absolutely new character. Its results are terrific…"[30]

The work was later published as the first piece in the first volume of the *Magazin Musique à l'usage des fêtes nationales*.

INSTRUMENTATION

The work is scored for pairs of piccolos (petite flutes), clarinets in C, bassoons, horns in C, and trumpets in C, as well as single parts for bass trombone, serpent (see Appendix A for a discussion of the serpent with suggestions for modern performance),

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[29] Whitwell, *Band Music of the French Revolution*, 68.

[30] Ibid, 61-62.

and timballe (timpani). The critical edition completed for this study includes optional parts for Bb clarinet and Bb trumpet to aid in modern performance.

ANALYSIS

The work begins with a slow introduction marked "larghetto." Although the piece is centered in the key of C major, the introduction begins in the parallel minor key of C minor. To borrow a term from Schoenberg, the "interchangeability of major and minor" displayed by Catel not only begins the piece in an unexpected fashion, but also becomes a compositional device employed throughout the work. The introduction spans thirty measures and can be broken down into two sections of sixteen and fourteen bars respectively. It also introduces many motivic ideas that will generate thematic elements in the allegro.

The first section of the introduction introduces a descending motive in the flute and clarinet. The motive includes a slurred suspension that will become an important motivic feature of the work. The two-bar motive occurs first in the key of C minor, then repeats down a half step on the pitch B natural, placing it in the dominant key of G major. This is followed by a series of three strong downbeat chords that move the section towards a transition statement beginning in measure eight. The transition develops the opening motive with an inverted response in flute two and clarinet two over an A-flat pedal. The A-flat pedal was cleverly chosen for its harmonic connections, functioning as both the relative major of C minor, and as the Neapolitan of G, the pedal point for the second transition phrase in mm. 12-16.

The second phrase in the transition, mm. 12-16, takes place over a G pedal, with an ascending sequential figure in the flute, and a small sequential melody in the first clarinet. Harmonically, the chords over the G pedal begin with a sequence of diminished seventh chords (F-sharp diminished resolving to G, B diminished resolving to C major, and again F-sharp to G) that reinforce the tonic key of C major. This clever sequence, along with the Italian augmented sixth chord in m. 11, allows Catel to briefly tonicize the work's main tonal center of C major, providing some tonal clarity that has been obscured up to this point. Catel's usage of the B-natural is also important to note. Despite the introduction beginning in C minor, and tonicizing it strongly in the introduction's final six bars, the important flat-seventh, B-flat, found in the key of C-minor, never sounds in the thirty bars of the introduction. In fact, Catel does not utilize the pitch until m. 110, providing some harmonic ambiguity between the keys of C major and C minor.

The second section of the introduction begins in measure seventeen. This section introduces motivic material that centers on half-step movement. The half-step motive will be important throughout the piece and was already suggested by the A-flat and G pedal points. Both the primary melodic line in the clarinet, as well as the accompanying bassoon move only in half-step motion, with a brief exception on the downbeat of m. 22 in the bassoon. The section has a clear two bar sequential phrase evident in both the voice exchange between clarinet and bassoon, and the harmonic motion, a sequence of V-I resolutions in the keys of C minor, F minor, and D minor. As with the lack of B-flat mentioned earlier, the borrowing of E-natural and A-natural from the tonic key of C major in mm. 20-25 foreshadows the piece's upcoming modulation to C major. Despite the suggestions towards the tonic key of C major, Catel keeps the introduction in C minor

in the final five bars with clear cadential motion that resolves to C minor and ends on a half cadence. Catel's use of the parallel minor key, in conjunction with his avoidance of B-flat, infuses the half cadence with an extra dose of harmonic uncertainty and dramatic effect, suspending the listener on a G major chord, unclear if the work will continue in C minor, or move to a major key as expected in traditional sonata form.

After the introduction, Catel follows tradition and the Allegro begins solidly in the key of C major. The first theme is six bars in length and breaks down into three two-bar phrases. The first two bars of the theme utilize the chromatic motion established in the second section of the introduction over a C pedal. It then repeats up a step over the same C pedal. The final two bars of the theme feature a two beat rhythmic motive of two eighth notes and a quarter note, articulating a I-vi-ii6-V-I harmonic progression. The theme then repeats with the addition of the flutes on the primary melodic line, and horn on the C pedal, ending in m. 42 with the rhythmic motive.

Measures 43-54 form a 12-bar transition statement, consisting of three similar four-bar phrases that employ a descending suspension sequence. Unlike many sonata form pieces, the brief transition does not lead to the second theme. Instead, it serves as a local bridge within the first theme, and not a larger formal transition. Each sequence ends with an F-sharp diminished chord. The last four bars of the bridge are yet another sequence, this time ascending in stepwise motion over a G pedal. Despite the G pedal, the final bar of the transition, m. 54, sounds a D minor chord. However, the D minor chord does not lead back to the dominant G as would be expected, but instead jumps directly to another statement of the first theme firmly in C major, with both statements of the six-bar theme presented in full orchestration.

As during the first statement of the first theme, a bridge follows the theme statement. This bridge is also twelve measures in length, but adds a small five-bar extension at the end. Similar to the first, this bridge divides into three four-bar phrases, with the first two phrases being nearly identical to the first bridge. However, the second bridge introduces a new motivic idea in the bassoon and serpent during the first four bars (mm.67-70). Catel connects the two bridges not only in length and phrase structure, but also by layering an augmented version of the suspension material from the first bridge over the new bassoon motive. The harmonic language is also more active, traveling through A and E minor chords.

The second four-bar phrase of the second bridge employs a motive of contrary motion, harking back to the contrary motion in the development of the introduction's first theme in mm. 8-11. The final four-bar phrase is a strong statement of the new motive introduced by the bassoon at the beginning of the bridge in the flute and clarinet, this time harmonized in parallel thirds, and providing V-I cadential language in the key of C at the pace of one chord per bar. The bridge ends with a small, five-bar cadential codetta with rapid successions of G major and C major chords alternating on each beat and ending with a unison statement of G pitches before two beats of silence. Although traditional sonata form would suggest a move to the second theme tonal center due to the bridge ending with a strong cadential declaration, as well as two beats of silence to mark a formal break, the piece does not modulate to the dominant area of G major. Instead, the unison G pitches represent a half cadence, and the piece returns to a third statement of the first theme, still in C major.

The third statement of the first theme is identical to the first through the initial twelve bars. At m. 96, a four-bar extension of the rhythmic motive occurs. The statement, which is harmonically active, begins the true transition to the second theme; a transition that has been playfully delayed by Catel with three statements of the first theme and two local bridge sections. The transition begins with an eight-bar phrase in the key of A minor, the relative minor of C major. The phrase begins with a four-bar call and response between the woodwinds and brass, followed by an additional four bars of material (mm. 105-108) further solidifying the key A minor. Then the first eight-bar phrase of the transition repeats, though transposed to the key of G minor. However, the piece only briefly passes through the key of G minor, quickly modulating towards the dominant key of G major. Catel's usage of G minor is another masterful display of the "interchangeability of major and minor" featured earlier, when he began the piece in C minor before moving to C major in the Allegro. The final nine bars of the transition clearly establish the key of G major through a series of C-sharp diminished seventh chords that resolve to D major chords (vii-V in the new key of G major), ending as did the second bridge with two bars of unison D pitches and two beats of silence. The similarity in the endings of the second bridge and the transition make the existence of the third full statement of the first theme even more interesting, and provide another unexpected variant to the traditional sonata form.

While the first theme has a flowing character, the second theme is light and playful, with ties to some of the major motivic elements established in the introduction. Measure 126 utilizes the half-step motion seen in both the introduction and the first theme. The second theme ends with a 4-3 suspension, again proving the importance of

suspension within the work. The four-bar theme then repeats in the dominant area of D major before two four-bar sequences conclude the first phrase of the second theme. Harmonically, the two sequences suggest the home key of C major with a series of first inversion G major chords that resolve to root position C major chords. However, the final two bars prove that the suggestion of C major was only temporary, functioning as a V of IV progression. The phrase concludes with a strong traditional cadence in G. The second theme repeats with expanded orchestration and without the final four-bar sequence, replacing it with a bar of silence. The lack of the final four-bar sequence creates a great deal of harmonic tension. The alternation of C and G chords infuses the work with doubt as to the role of G major within the section, functioning as either the tonic key or the dominant of C major. The section ends by suspending the work on a G major chord in m. 151. As with the end of the introduction, the lack of a clear harmonic expectation has provided Catel with many possible harmonic and structural options. The use of a bar of silence not only heightens the harmonic suspense, but also helps ease the listener into the great harmonic surprise that begins the next section.

The exposition's codetta begins with a powerful tutti chord marked at fortissimo. The surprising chord, an unexpected and unprepared E-flat major chord, is briefly tonicized with a B-flat dominant seven chord in mm. 155-156. The first six bars of the codetta are yet another two-bar sequence, maintaining one of the foundational motivic ideas of the piece. The codetta never fully exists in the key of E-flat major, and over the next five bars, returns to the key of G major, the key of the second theme and the expected key of a traditional sonata form codetta. The seemingly odd arrival of the codetta in the key of E-flat major is in fact not out of place. The E-flat harmony allows

Catel to continue to vary sonata form in surprising ways, and as we will see, is another instance of foreshadowing, similar to foreshadowing the transition to the second theme with the end of the second bridge.

The first eleven bars of the codetta allow Catel to foreshadow the beginning of the development section, and to provide a moment of harmonic adventure, moving from the E-flat major harmonies in mm. 153-157 back to the key of G major. The bass line movement in bassoon, bass trombone, and serpent in mm. 160-163 is of particular interest. The bass line reinforces the pitch D, the dominant of G major, with upper and lower chromatic neighbors. This is yet another appearance of the chromatic motive introduced in the introduction at m. 18. The remaining nineteen bars of the coda are cadential, strongly tonicizing G major, and utilizing the rhythmic motive from the last two bars of the first theme. The codetta ends with a full bar of silence.

The development section begins similarly to the codetta. Following a G major chord and a bar of silence, the development begins with a unison E pitch scored for full orchestration minus timpani. As mentioned early, the end of the second theme and beginning of the codetta provide a perfect foreshadowing to the end of the codetta and the beginning of the development. The only exception being the transposition of the E-flat at the beginning of the codetta up a half step to E-natural at the start of the development. The development is relatively short, only thirty-six measures, in comparison to the large exposition. However, the development shares significant similarities with the introduction.

The development is divided into several sections, the first lasting ten bars. After the unison E, the suspension motive found in the first bridge of the first theme leads to

another E unison pitch and a repeat of the suspension material. The second section of the development begins in m. 194 and lasts only six bars. This section continues to develop the use of suspension, as well as contrary motion, drawing similarities to mm. 8-11 in the introduction, all over an E pedal point. The E pedal serves as the dominant of A major. The development quickly passes through the key of A major on its way to the third section beginning in m. 200. At this point, A major is reinterpreted not as a tonal center, but as the dominant of D minor.

The third development section, beginning in D minor, lasts eleven bars, and divides into three sub-sections of three, four, and four bars respectively. All three sub-sections develop the chromatic motion that is the center point of the second section in the introduction beginning in m. 18. Harmonically, the first three bars provide a quick pass through of the key of D minor. The D minor chord in the first three bars is suddenly changed to D major at the beginning of the second sub-section in m. 203. The change to D major creates a redefinition of the D chord from a tonal center to the dominant of G minor, the key of the last two sub-sections. It also provides another example of Catel's usage of the "interchangeability of major and minor" as a compositional tool. The process applied to the D harmonies previously is now applied to the G minor harmony in m. 207, when it is immediately transformed into a G major harmony, functioning as the dominant of C minor, the key of the introduction.

It is important to note the similarities in motivic structure between the introduction and the development. The introduction first utilizes a motive that features a suspension, and then develops it with a line of contrary motion. Interestingly, the same ideas are used in the same order in the development. The introduction's second section

employs the chromatic motive, as does the development. The final section of the introduction utilizes the chromatic motion in a call and response fashion between upper woodwinds and bassoon, ending with slow chord statements alternating between C minor and G major, ending with G major. The development is the same, using a call and response between woodwinds and bassoons, but this time in the reverse order, bassoon and then upper woodwinds, and ends with slow chord statements of first inversion C minor triads and G major harmonies. As did the introduction, the development ends with a G major chord sustained by a fermata.

The recapitulation begins in m. 221 in the key of C major. While the exposition presents the first theme in three separate statements, each with a unique connecting bridge, the recapitulation employs only the first two theme statements from the exposition. The two theme statements are presented in reverse, beginning with the exposition's second theme statement, scored for full ensemble, followed by the second bridge. The presentation is identical to the exposition, including two beats of silence before the next presentation of the first theme.

The second presentation of the first theme in the recapitulation is drawn from the first statement of the theme in the exposition. The first slight change in exposition material appears in m. 263 at the beginning of the suspension sequence in the bridge on beat three in clarinet two. The first significant alteration appears in m. 264 where the first clarinet abandons the downward suspension movement and leaps to the pitch A on count four instead, changing the harmonic progression. Following a series of augmented sixth chords (Italian-German-French-Italian) in m. 268, the harmonies progress backwards

around the circle of fifths, one per bar, beginning on A and ending on C, before providing a V/V-V progression leading into a G pedal in m. 274.

The transitional material now leaves the first bridge from the exposition and jumps to material reminiscent of the full transition to the second theme statement. Although not the same material Catel presented in the exposition's transition at m. 100, it does retain the general approach and character of the transition in several ways. First, the call and response between the brass and woodwinds is continued, with the bassoon sounding with the brass. At this point in the exposition, the harmony begins to modulate to the dominant key of G major for the second theme area, however to maintain sonata form, the harmony in the recapitulation does not modulate to the dominant. In order to solve the "sonata form problem" (the need to stay in the tonic key for the second theme in the recapitulation instead of modulating to the dominant) Catel employs a G dominant pedal. Cleverly, Catel briefly places A minor and D minor chords over the G pedal, providing some harmonic resemblance of the A minor and G minor triads that sound during this section in the exposition, without abandoning the need to hold the piece firmly in the key of C.

However, Catel did not wish to surrender to sonata form tradition. Measures 280-283 sound a cadential i6/4-V-i motion in C minor, not C major, arriving in m. 284 in a root position C minor chord, allowing for the same harmonic progression used in mm. 115-117 in the exposition, transposed up a fourth. Catel has also managed to once again utilize the "interchangeability of major and minor," which he has skillfully returned to throughout the work. Also, mm. 115-117 from the exposition progress in a i-VI-vii diminished seven-V (G minor-E-flat major-C-sharp diminished seven-D major)

progression in G major. The same progression is now used in the recapitulation at mm. 284-288 in the key of C major (C minor-A-flat major-F-sharp diminished seven (without the third)-G).

The melodic and rhythmic material from mm. 118-123 returns in the recapitulation as well, with three small changes. First, the scale passage has been moved from clarinets to first bassoon. Second, there is a slight rhythmic change in m. 294. Finally, the two beats of silence that proceed the second theme in the exposition do not exist in the recapitulation. As mentioned above, the recapitulation does not modulate to the dominant, staying in the key of C major. Catel has successfully navigated to the second theme without presenting the first theme three times as he did in exposition, by expertly and seamlessly combining the harmonies and motives of the exposition's first bridge with the transition to the second theme.

The second theme begins in m. 297 in the key of C, with the addition of first piccolo doubling the first clarinet. The second theme remains true to the exposition with little changes, except for the bar preceding the second statement of the second theme (m. 318) that adds a downward scale figure connecting the phrases, replacing the beat of silence in the exposition. The second statement of the second theme features additional orchestration changes, doubling the melodic line with the first bassoon, adding second horn to reinforce the first, and moving the arpeggios from bassoon one to bassoon two, as well as small harmonic changes. The second theme in the recapitulation ends, as it does in the exposition, with a bar of silence.

With the exception of the orchestration, and small harmonic changes (now in the key of C not G), the coda is very similar to the exposition's codetta and proceeds in a

similar fashion with some motive changes. Harmonically, the first chord of the coda remains the same, a major flat six chord, in this case A-flat major. However, unlike the codetta in the exposition, it is a full triad and not a unison pitch. In mm. 337-340, the rhythmic motive, only heard in the clarinets in the exposition, now appears in all voices except bass trombone, providing increased energy and forward motion. The next eight bars also add further interest by introducing a new motive utilizing both grace notes and rapid thirty-seconds (which act as a type of grace-note). The piece then ends with nearly the same cadential ending as the codetta, with the exception being the addition of two additional bars that both sound final C major chords.

EDITION INFORMATION

The critical edition was compiled from parts published in the *Magazin Musique à l'usage des fêtes nationales*. The parts were likely created by copyists, often students at schools of music in Paris, and contain a large number of errors and omissions. The errors and omissions have been adjusted and are listed in the full errata provided in Appendix B. Several items deserve specific mention.

Articulation markings that designate separation vary by part. The majority of the markings in the flute parts are a "wedge" style marking, while the clarinet parts contain staccato dots. Often, composers of the period marked only the top line of the score with full articulations, expecting copyist to apply the marking to similar lines down the score. The inclusion of both "wedges" and "dots" was potentially caused by the habits of two different copyists. In fact, the exact length of the mark on the page is difficult to discern at times. This is also common of the period due to the difficulty in controlling the exact

length of the ink during the handwritten process. Well debated, it is unlikely that composers in the late 18th century considered the two marks to represent different articulations. Clive Brown writes regarding the appearance of both staccato dots and wedges in the manuscripts of Mozart,

> It is much easier to believe that he regarded the varied functions of staccato marks…determined by their musical context rather than their appearance and would have relied on the musical intelligence and education of the performer for recognizing the significance of a staccato mark in any given circumstance; thus, having no intention of writing two distinct forms, it would have been of no consequence to him if, in rapidly committing a work to paper, his staccato marks on unslurred notes ranged from large strokes to very small strokes that were sometimes indistinguishable from dots.[31]

For authenticity, the edition has retained the difference in markings, but they should be considered musically identical for purposes of modern performance.

Grace notes are found frequently in the woodwind parts. The original parts show a discrepancy between eighth note- and sixteenth note-length grace notes. There is no discernable reason or pattern for the difference in lengths, including length changes in the middle of sequential passages. A review of manuscript scores for other works by Catel show only the use of eighth note-length grace notes. Since the majority of the grace notes in the parts are eighth note in length, and the survey of manuscript scores reveals the same tendency, the edition has changed all sixteenth note grace notes to eighth note lengths for simplicity in performance. All changed lengths are noted with an asterisk and listed in the accompanying critical commentary

All dotted slurs, accidentals and articulations in parenthesis, and italicized dynamic markings, represent changes and additions that differ from the original

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[31] Clive Brown, "Dots and Strokes in Late 18th-and 19th-Century Music," *Early Music*, 21, no. 4 (Nov. 1993), 594.

published parts. All changes, additions, and deletions are marked in the score and/or detailed in the critical commentary (Appendix B).

CHAPTER 3

HYACINTHE JADIN – *OUVERTURE POUR INSTRUMENTS À VENT*

"...a skilful harmonist and elegant composer…mourned for both his moral qualities and his talents."
– from his obituary, October 11, 1800, signed M.L.

BIOGRAPHY

Hyacinthe Jadin (1776-1800) is the lesser known of the two Jadin brothers, likely due to his untimely death at the age of 24. However, the success he achieved during his short life suggests a composer and pianist of exceptional talent. Hyacinthe, whose father was a court musician, was born in Versailles. He published his first piece at the age of nine and made his first major public appearance at the famed *Concert Spirituel* in 1789, performing one of his own piano sonatas. Although his older brother Louis-Emmanuel (1768-1853) contributed a significantly larger repertoire of music and is better known today, Hyacinthe was well respected in France as both a piano virtuoso and composer. He was one of the original three piano faculty members at the Conservatoire of Music, joining the faculty in 1795 at the age of 19. Interestingly, Jadin's assignments at the Conservatorie included teaching an all-female piano course. One of his first students, Rose Durney, was the first winner of the *Premier prix* piano contest in 1797. Jadin made his final public appearance on September 22, 1799, and died in poverty one year later from an unknown illness.

His contribution to wind repertoire during the Revolution is relatively small, encompassing only three known works. The works include two hymns for winds and

voices, and an overture. Little is known regarding the origins and performance history of Jadin's overture, other then its publication as piece number one from volume thirteen of the *Magazin Musique à l'usage des fêtes nationales*.

INSTRUMENTATION

The piece is scored for pairs of flutes, clarinets in C, bassoons, horns in F, and trumpets in F, and single parts for bass trombone, timpani, and serpent or contra bass (see Appendix A for a discussion of the serpent with suggestions for modern performance). The critical edition includes optional parts for clarinet in B flat, as well as parts for trumpets in B flat and C.

ANALYSIS

As with Catel's overture, the work is in sonata form, with a slow introduction. However, several differences are immediately obvious between the introductions. First, Jadin's introduction is in three-four time and is just twenty-one measures long. Catel's, however, is in four-four time and is thirty measures in length. Also, while Catel unexpectedly began his piece in the work's parallel minor key, Jadin sets his introduction in the expected key of the dominant, C major. Despite the introduction's C major tonal center, Jadin playfully begins the piece with a descending F major arpeggio, immediately introducing the work's tonic key of F. It is not until the end of the first eight bar phrase that the introduction settles into the key of C, with a clear ii-V-I (D minor-G major-C major) cadence.

Formally, the introduction can be broken down into two sections, both contributing to a unified and graceful character. The first clarinet provides a flowing melodic line for the first seven bars, marked at piano. A sudden interruption of the melody is provided in bar eight with the sounding of unison C pitches for the full instrumentation minus timpani, thus marking the arrival of the key of C in emphatic fashion. An identical interruption occurs three bars later following another three bars of clarinet melody. The same three bar melody then repeats one more time. However, this time no tutti interruption occurs. Instead, Jadin moves directly to the second and final section of the brief introduction, which serves as a codetta-like moment, featuring a hocketed call and response sequence stated by the clarinet, bassoons, and serpent, with the answer in the horns.

A tendency towards tonal ambiguity in sonata form movements can be identified both in this overture and Jadin's string quartets.[32] The final section of the introduction in the overture demonstrates this tendency as each bar provides contradictory harmonic cadences. While the first two bars of the hocket (another compositional tendency found in his string quartets) in mm. 16-17 each utilize a progression that ends with a C major cadence, Jadin creates some ambiguity by adding a brief E diminished to F progression in the middle of each bar that can function as either vii°-I in F or vii°/IV-IV in C. Measures 18-19 each contain C major chords on beats one and two, but a French augmented sixth chord in the key of F on beat three suggests a V-Fr+6-I progression in F major. This tonal ambiguity was suggested immediately with the F major arpeggio that began the introduction and delayed the arrival of the C major cadence until bar eight. Although the

[32] Philippe Oboussier, Malcolm Boyd, ed., *The French string quartet, 1770-1800,"* Cambridge: Cambridge University Press, 1992, 86-92.

introduction exists in the dominant key of C as sonata form tradition dictates, Jadin has infused the piece with some level of ambiguity by pervading the ear of the listener with both of the work's two major tonal centers, C and F major.

Following an arrival on a root position C major chord, sustained by a fermata in m. 21, the allegro section begins with unison F pitches in all parts except second flute, which is surprisingly tacet. The first theme group is short, only twelve measures, especially when compared to the length of Catel's first theme group that included three complete theme presentations and two bridges. Jadin's first theme can be divided into three four-bar phrases, the second introducing a fanfare-like dotted-eighth sixteenth rhythmic motive that is utilized heavily throughout the piece. Harmonically, the first four bars of the theme fit in the key of F, featuring an F pedal point. However, the second four-bar phrase quickly modulates towards the dominant key of C major, with a ii-V7-I (D minor seven-G seven–C major) progression. (Interestingly, the ii-V-I progression is the same progression that originally established the key of C in m. 8). The presence of the B-natural in m. 28 provides the needed centripetal motion towards C major, and despite the presence of passing B-flat pitches that create a C dominant seven harmony and the second inversion F chords, the presence of G dominant chords on beat four of measures 30 and 32 provide the needed evidence of the key of C major. As stated earlier, Jadin's string quartets are well known to include a surprising amount of tonal ambiguity in the first theme group, and while Jadin did not cast significant doubt as to the tonal center of the work, the fact that the first theme is only in the key of F major for four bars before traveling towards C major adds to his reputation for first theme tonal ambiguity.

Similar to Catel's overture, the second theme group begins following two beats of silence. The second theme is clearly in the key of C major, without the ambiguity of the first theme. The second theme's lyrical character provides contrast to the spirited, energetic, and almost frenetic feel of the first theme. The harmonic motion has slowed greatly, changing harmonies each bar or every other bar, compared to the quicker harmonic motion of the first theme. The eight-bar theme is constructed of two four-bar phrases, which are identical except for the second statement sounding down a fourth.

The second theme group continues with another eight bar motivic idea that also breaks down into two four-bar phrases, and continues the ostinato-like running eighth note figure in the second clarinet. The first four bars also utilize the dotted-half note eighth note rhythm found in the first bar of both the first and second themes. The second four bars feature sequential material similar to material found in the introduction at m. 16. These phrases also increase the harmonic activity of the second theme, which up to this point has been slow with little interest. Some harmonic interest is generated by Jadin's use of chromatic neighbors and an increase in the harmonic rhythm. However, by the end of the eight-bar phrase in m. 49, Jadin has ultimately reasserted the key of C major. Similar material follows with slight changes, notably in the orchestration and in the final bars of each four-bar segment. The second presentation also contains greater harmonic adventure, but as with the first statement, ends clearly in the key of C major.

Measure 57 marks the beginning of an extended transition moving towards the closing theme and codetta. Following the second theme that remains in a piano dynamic throughout, the transition suddenly shifts back to the louder forte dynamic of the first theme. The transition's character also matches the first theme's energy, but with an even

greater sense of drive thanks to Jadin's use of contrapuntal writing, and the relentless nature of the eighth-note passages in clarinet and bassoon. Like the first theme, the first sub-section of the transition lasts twelve bars and fits neatly into three four-bar phrases, with the first two phrases being identical, and the third providing momentum into the next sub-section. All sub-sections conclude with a clear C major cadence.

The second sub-section in the transition (mm. 69-77) begins with a five-bar phrase that develops the dotted-eighth sixteenth rhythmic motive first introduced in the first theme at m. 26. Harmonically, Jadin reinforces the key of C with a series of G major, D major (V/V), and C major chords, as well as a German augmented sixth chord in the key of C on beat two of m. 70. The final four bars of the transition provide contrast to the rhythmic motive and reinstate the driving eighth note figures to even greater effect. The change in texture from the near tutti statements of the rhythmic motive to the sparser eighth note runs, in combination with Jadin's use of contrary motion, not only sustains the energy established in the transition but also increases the intensity until the tension is finally released with the arrival of the closing theme in m. 78. While the closing theme creates a feeling of arrival, Jadin's use of the C pedal point helps maintain the momentum built throughout the transition, managing to simultaneously provide a climatic arrival and sustain the relentless energy.

The closing theme, beginning in m. 78, is a canonic theme between the first and second clarinets that layers in stretto fashion. It begins in a six-bar phrase, the first four stating the canonic theme twice over a C pedal, while the final two moving the canonic motive briefly to bassoon and serpent and providing a clear I-IV-I6/4-V-I cadence in the key of C. The six-bar phrase repeats before moving on to a developmental bridge that

places the canonic motive in only the second clarinet and in a form that is mostly rhythmic in nature, sounding the rhythm on the tonic C. The C is occasionally embellished with the addition of an upper neighbor. Here, the motive is simply acting as connective tissue, with the interest being provided by the harmony and the continued use of contrary motion. The harmony alternates between A-flat major and F minor chords, before going through a V-I sequence passing through G, A, and F major (mm. 95-98 respectively). Jadin again demonstrates his demand of contrary motion and counterpoint in bars 91, 93, and 95-96 by including both ascending and descending scales against repeated C half notes. Both the ascending and descending lines use the same pitch material, F, G, and A-flat. The final two bars of the segment (mm.95-96) continue the contrary motion with an ascending chromatic scale in the first clarinet, contrary descending half-note lines in the bassoon and serpent, and reminisces of the canon motive in the clarinet.

The final three bars of the closing theme, mm. 97-99, are interesting in several ways. First, the rhythmic play in m. 97 utilizes a hocket feel that Jadin has already used in two separate instances mentioned above. Also, the hocket is created by the clarinets and first bassoons, that play an up-beat rhythm consisting of an eighth note followed by three quarter notes and ending with another eighth note. This rhythm was also used in Catel's overture and will be found in Gossec's *Grande Simphonie en Ut*. The use of this rhythm in all three works is a clear indication of its popularity amongst revolutionary composers of the period. Measures 98-99 are a microcosm of the final five bars of the second theme that lead to the beginning of the transition, with eighth-note counterpoint moving into a clear I-IV-I6/4-V-I cadence in tutti quarter notes in m. 99. The closing theme briefly

presents itself once again beginning in m. 100, before giving way to a short three-bar cadential codetta that ends with three C major quarter notes and a beat of silence in m. 106 that ends the exposition.

Jadin and Catel's expositions are worthy of contrast. Jadin's exposition is a model of compact efficiency, lasting only 84 bars, with a single statement of the short first theme and no true transition to the second theme. On the other hand, Catel's exposition spans 152 measures (nearly double the length) with three statements of the first theme, each with a unique bridge, and including a significant transition to the second theme group. The same is true of the second theme, with Jadin presenting his brief flowing theme once and Catel presenting his much longer, lively second theme twice. Their themes do carry dynamic similarities, the first loud and the second soft, as well as both stating the first theme in the work's tonic and the second theme in the dominant. Also, both utilize a beat of silence to mark the end of one section and the beginning of another, including the beginning of the codetta. Another difference exists in the codettas. Catel's codetta does not incorporate a true closing theme, instead preferring to utilize part of the work's rhythmic motives as connective tissue. Contrastingly, Jadin presents a canonic motive that comfortably fits the definition of a theme. His closing theme also matches the dimensions of the other themes, and it is developed at the beginning of the development section.

In a surprising coincidence (or potentially not a coincidence given Catel's importance within the revolutionary musical establishment) Jadin begins his development section (m. 107) with a statement of unison E natural pitches, the same unison pitch that began the development section in Catel's overture. However, Jadin approaches the E

unison from the key of C major and Catel from the key of G major. Functionally, Jadin's E unison represents the dominant of the development's first tonal center, A minor.

The development begins with a significant rhythmic development of the second bar of the closing theme, broken up between flute one, bassoon, and clarinet one. The first four bars also tonicize the key of A minor, arriving on a root position A minor triad on the downbeat of m. 111. The next section contains four two-bar sequences that move up by half-step the first three times and down a step the last time. The first clarinet drives the sequence, moving down and back up an arpeggio in each bar. Also layered under the clarinet arpeggio is an eighth-note ostinato drawing inspiration from the accompaniment to the piece's second theme. Harmonically, the sequences trace a V-I cadential pattern. The first two-bar sequence reinforces the arrival of A minor. The second sequence repeats the first with the borrowing of a C-sharp to create an A dominant chord in third inversion that resolves to a D minor first inversion chord. The inversion is important as it paves the way to the final sequence statement that traces an F dominant seven chord. The inversion of the D minor chord provides a type of pedal (F) that moves the progression by a third, and sets up a moderately unrelated V-I resolution that leads to a B-flat major triad.

The next four bars (mm. 119-122) draw on the contrary motion presented throughout the exposition, with ascending quarter notes against a descending pattern in the flutes and first clarinet. The flute and first clarinet continue the rhythm from the first bar of the sequence, adding some continuity to the development. The harmonic motion accelerates during these four bars, changing harmony on nearly every beat, and although the harmony is active, Jadin retains the key of B-flat, tonicizing the key in mm. 122-123

with a progression I-V/V-V-vi-V-I (B-flat major-C major-F major-G minor-F major-B-flat major) in B-flat major.

Measures 123-129 are a combination of many contrapuntal techniques. Jadin layers four different horizontal lines together to create a single tapestry of counterpoint and harmony. Two different sequences are layered simultaneously beginning in m. 124 in clarinet one, bassoon and serpent. Although the sequences are different in their pitches, their general melodic contour are mirrors of each other, with the clarinet stating two quarter and four eighth notes against four eighth notes and two quarter notes in the bassoon and serpent. The bassoon and serpent depart from the sequence on beat three of m. 126, providing harmonic support for the final two bars, while the first clarinet moves to a descending scale pattern in thirds and fourths. The second clarinet provides the third contrapuntal line, a hemiola in two-bar patterns. The final line is scored in the flutes and horn (horns in the first two bars only). The four lines combine to create a section of great harmonic activity that can be reduced to another V-I sequence beginning on the downbeat of m. 125. Bars 125-126 begin with a V-I resolution with a C dominant seven resolving to F minor and a D major resolving to G minor respectively. The final two bars of this segment are also harmonically interesting. In m. 127, the bassoon and serpent trace a B-flat major chord followed by an A major chord, with passing tones on the second note of the four-note groupings. This suggests a Neapolitan relationship between the B-flat and A major chords, which resolve to D minor on the downbeat of m. 128.

Bar 128 reinforces the previous statement that suggests a resolution and tonal center of D minor. Following the downbeat on D minor, beat two passes through an A minor (v) chord before the two final beats sound a sequence of augmented sixth chords,

also centered in the key of D minor. The first clarinet provides the sequence through a four-beat eighth note descent, beginning with an Italian augmented sixth on beat three (the first note of the four-note grouping). The F on the second note of the sequence creates a German augmented sixth. The third eighth note, an E, creates a French augmented sixth, before the final eighth note, D, creates another Italian augmented sixth. Jadin's augmented sixth sequence follows a long tradition for this practice favored by composers, including Catel, throughout the classical period.

The next section of the development begins in m. 129 and lasts for a total of fourteen bars. The fourteen bars divide into two sub-sections, the first from mm.129-138 and the second from 139-143. The first ten bars use another sequence-like motive. (In another potential nod to Catel, or possibly a shear coincidence dictated by popular musical ideas of the time, Jadin's motive is similar to a motive used by Catel in his development section from mm. 194-199). This sequence motive in flutes and first clarinet is accompanied by an ostinato of repeated eighth notes in bassoon and second clarinet as well as another repeated ostinato-like pattern in the second bassoon. The layering of lines all occur over an A pedal, the dominant pedal of the key of D minor. The harmony over the pedal runs through chords that also reinforce D minor, including A major chords, C-sharp diminished chords, and in m. 133, an E dominant seventh chord, functioning as the dominant of the dominant (V/V). The material repeats in m. 134, with harmonic changes that facilitate the beginning of a move towards the retransition.

Measure 134 marks Jadin's return to a harmonic progression used previously with A major resolving to D minor in mm. 134-135, and F dominant seven resolving to B-flat major in mm. 136-137. While the pattern is the same, Jadin does not use an F pedal to

provide continuity between the D minor and F major chords as before. Instead, the A pedal continues, making the progression much weaker. Finally, mm. 138-139 complete the V-I harmonic sequence with a G dominant seven in first version resolving to a C major chord, supporting the beginning of a C pedal. Interestingly, the change in the bass line that occurs in mm. 136-138 creates a chromatic ascent to the C pedal. It also facilitates the addition of the extra V-I resolution (G-C) that begins the modulation to the dominant needed in a retransition back to the first theme.

Despite the arrival of the dominant pedal that typically marks the beginning of a sonata form retransition, Jadin cleverly delays his restransition for four bars. Measures 139-142 provide an extension of the suspension-based sequential material of the previous eight bars with slight differences. The differences include the eighth-note instead of quarter note anacrusis, and two instead of four-bar phrases. Also, the harmonic progression alternates between C major and unexpected F minor chords (displaying the "interchangeability of major and minor" used heavily by Catel).

Jadin finally arrives at this retransition in m. 143. The retransition lasts for a total of twelve bars and utilizes a traditional dominant pedal point. The short twelve bars again display Jadin's clever compositional technique. While the brass and second bassoon firmly sound the pitch C, the clarinets and first bassoon provide some melodic and harmonic interest: measures 145-146 and mm. 149-150 create descending scalular harmonic motion of first inversion chords (G-G-Edim-Dm-C-Bb-Am-Bdim) that finally resolve on the last beat of the two-bar set with a B diminished to C resolution. This provides harmonic clarity at the end of the descending line and keeps the retransition grounded in C major. While the playful harmonic progression over the C pedal provides

interest during the retransition, mm. 151-152 clearly articulate the section's purpose, when the full ensemble articulates unison C pitches on the dotted-eighth sixteenth rhythmic motive. Two bars of unison clarinet then lead to a clear arrival of the recapitulation. Jadin's development section displays his ability to sustain energy and musical interest, giving the onset of the recapitulation in m. 155 a feeling of tremendous arrival, and providing a brief moment of respite from the continuous drive of the piece.

The recapitulation begins with an exact restatement of the first theme, with only a small change in the trumpet parts between mm. 162-166 when the first trumpet part is taken up an octave and a note is deleted from count two in mm. 163 and 165. Jadin's short first theme gives him very little time to solve the "sonata form problem" and make the necessary harmonic changes that allow the second theme to exist in the tonic key of F major, not the dominant key of C as it did in the exposition. Therefore, Jadin solves this problem in the simplest way possible. Unlike Catel, who used an extended transition to modulate to the key of the dominant, cadencing on a V/V chord and resolving to the new tonic (V) at the start of the second theme, Jadin simply ended his short first theme with a F major-G major-C major progression in mm. 32 and 165. While the function of that progression in the exposition exists as a IV-V-I progression in the dominant key of C, it is simply reinterpreted in the recapitulation as I-V/V-V half cadence in the tonic key of F. Jadin's solution allows him to not worry about the "sonata form problem," as it was already solved by his crafting of the short first theme.

The second theme in the recapitulation contains a few more alterations than did the first theme, however they are relatively slight. Jadin deletes the second flute from the melody creating a duet between first flute and first clarinet. He also extends the bassoon

notes, tying whole notes together instead of half notes with half note rests, and adding two eighth notes in beat four of m. 171 in the second bassoon. The second phrase of the second theme also shows little change from the exposition except small alterations in the accompaniment material and reduction in instrumentation. Measures 186-189 include a trade-off between second clarinet and first bassoon in the running accompaniment part. The idea of voice exchange appears here for the first and only time in the piece. The harmonic progression throughout this section mirrors the exposition, only transposed to the key of F major.

The transition to the closing theme and coda begins in m. 190 and again mirrors the exposition with only small changes at the end of each four-bar phrase. The first important change occurs in m. 198, where the same counterpoint material from this moment in the exposition is enhanced with the addition of the flute doubling the clarinet, as well as a change in the rhythm of the accompaniment. The addition of the flute continues through the sequence of the dotted eighth rhythmic motive. The harmonic progression remains unchanged.

The closing theme and coda also match those found in the exposition with only slight changes. The flutes and brass now sustain an open fifth instead of articulating half or whole notes, similar to the change in the bassoon accompaniment mentioned above. The end of each six-bar phrase also adds reinforcement to the dotted eighth rhythmic motive, helping to strongly display the motive in the work's final moments. A change to the pattern of addition occurs beginning in m. 223 where the flute part is removed from the repeated eighth notes, leaving the second clarinet as the lone woodwind to sound that motive. A false arrival is presented in m. 230. Jadin also adds the dotted eighth rhythm to

the end of the phrase. The end of the closing theme is the only departure from the exposition. In the exposition, a restatement of the closing theme ends in a three-bar cadential passage (mm.104-106) and leads directly to the development. As no development will follow at the end of the piece, Jadin presents the first two bars of the cadential passage slightly differently; instead of a final bar to tonicize the key of C major, he adds a five-bar coda tonicizing F major. The added six bars feature traditional classical era finality, including a soaring F major arpeggio in the first clarinet.

EDITION INFORMATION

The critical edition was compiled from parts published in volume thirteen of the *Magazin Musique à l'usage des fêtes nationales*. The parts would have likely been created by copyists, often students at the various schools of music in Paris, and they contain a large number of errors and omissions. The errors and omissions have been adjusted and are listed in the critical commentary provided in Appendix C. However, several items deserve specific mention.

It is worth noting that significant discrepancies exist in the articulation pattern of the closing theme. Discrepancies exist between both individual parts playing identical material, as well as between the exposition and recapitulation. The critical edition includes the slur pattern that is the likely original intent based on the most common slur pattern throughout the clarinet two, bassoon, and serpent parts. The first clarinet part has a different articulation at times, and despite the common compositional practice to only mark the articulation the first time it appears on the highest part in the score, the prevalence of the slur pattern found in all other parts suggests that it is likely the original

intent. Consistency between the statements of canonic material should be the ultimate goal. With that information in mind, the critical edition displays the likely original intent, based on the most frequently displayed articulation patterns that required the least amount of editorial change. Common performance practice, identifiable patterns of the copyists found throughout both this piece and other works from the period were also considered in determining the likely original intent.

All dotted slurs, accidentals and articulations in parenthesis, and italicized dynamic markings represent changes and additions that differ from the original published parts. All changes, additions and deletions are marked in the score and/or detailed in the critical commentary (Appendix C).

CHAPTER 4

FRANÇOIS-JOSEPH GOSSEC – *LE GRANDE SIMPHONIE EN UT*

"The revolution may be likened to a great lyric drama with words by Marie-Joseph Chénier and music by Gossec."[33]

- JEAN-LOUIS JAM

BIOGRAPHY

At the outbreak of revolution in 1789, François-Joseph Gossec (1734-1829) was already a highly respected and accomplished composer. Gossec began a career in music at a young age with training as a vocalist, violinist and composer. He became a violinist and bassist for a private orchestra near Paris in 1751, assuming direction of the orchestra from Johann Stamitz in 1755. Gossec established himself as a French court composer around 1753, composing sonatas, small ensemble pieces, and a total of 24 symphonies from 1753-1762. He is noted for both his early use of wind instruments, including one of the earliest appearances of the clarinet in a symphonic work in France (*Symphonie périodique*), and the first use of the trombone at the Paris Opera in 1774.[34] Aside from Gossec's use of expanded wind instrumentation, his relationship with Stamitz also influenced his compositional technique, particularly as relates to his refined sense of

[33] Jean-Louis Jam, ed. Malcolm Boyd, 221.

[34] Barry S. Brook, David E. Campbell, Monica H. Cohn and Michael Fend, *Grove Music Online*, "François-Joseph Gossec," Oxford: Oxford University Press 2007, http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/11509 (accessed April 24, 2013), 1.

dynamic markings and contour. Beginning around 1761, Gossec began composing dramatic stage works and some religious music, as well as purely instrumental pieces.

Gossec's conducting career grew alongside his compositional career. He founded his own orchestra, the *Concert des Amateurs,* in 1769. He left the group in 1773 when he accepted the position of director of the famous *Concert Spirituel* in Paris. He also became the *sous-directeur* of the Paris Opera in 1780 and became the head of the committee that ran the opera in 1782. Gossec was also named the director of the opera's *Ecole Royale de Chant* in 1784.

At the outbreak of the Revolution, Gossec left his position at the court controlled Paris Opera and assumed direction of the National Guard Band. His first significant compositional success during the Revolution came at the *Fête de la Fédération* on July 14, 1790, when his *Te Deum* was performed by a massive group of 300 winds, 50 serpents, 150 drums, and 1,000 singers. His already established reputation, as well as his directorial posts with both the National Guard Band and several music schools in Paris, allowed him to exercise immense control over the music of the French Revolution, nearly single handedly dictating French musical style for a decade. Later, in conjunction with Bernard Sarette, Gossec also helped found and dictate the curriculum of the Conservatory of Music and its publishing enterprise, the *Magazin de Musique*.

Gossec composed at least 32 pieces for performance at revolutionary festivals. He thus holds the distinction as not only the first but also the most prolific composer of wind band music during the Revolution. His status also earned him the title of *Trytée de la Révolution*. Unfortunately, when Napoleon seized power in 1799, Gossec's musical career came to a premature end thanks to a significant decrease in the government

support for music. Nevertheless, Gossec was named a *Chevalier* of the *Légion d'Honneur* in 1804, and made a lasting impact on French music and the development of wind bands throughout the 19th century.

BACKGROUND

Gossec's *Grande Symphonie in C* was composed around 1794-1795. Its exact origins are unknown, but it is speculated that it was originally intended to be the first movement of a larger multi-movement symphony for winds,[35] similar to his three-movement *Symphonie Militaire*.

INSTRUMENTATION

As discussed above, Gossec was noted throughout his compositional career for his expanded use of wind instrumentations and especially his use of the trombone. His *Grande Simphonie* is scored for a much larger ensemble then most of the French revolution wind repertoire. The large instrumentation includes pairs of trumpets in C, horns in C, clarinets in C, oboes, and piccolos (petite flutes). It also includes parts for bassoon, serpent and timpani, as well as three separate trombones parts. The work is also one of very few in the Revolution Era to include specific parts for buccin and tuba curva (see appendix A for more information on the serpent, buccin and tuba curva, including suggestions for modern performance).

[35] Goldman, 214.

ANALYSIS

Gossec's *Grande Simphonie* has a less traditional formal structure as compared to the works by Catel and Jadin. However, several musical elements found throughout Catel's work are clearly present in Gossec's. The *Grande Simphonie* does display sonata form tendencies, however they are applied liberally, creating a work that is not in the mold of traditional sonata form wind serenades. Unlike the pieces by Catel and Jadin, Gossec's work does not have a slow introduction, beginning immediately with the first theme. The piece is centered in the key of C major and opens with a fortissimo C major chord in full orchestration. The first theme is 44 bars in length and contains two larger phrases of 21 and 23 bars respectively.

While the first and second themes in the works of Catel and Jadin contain a single melodic motive and a single rhythmic motive, Gossec's first theme (mm.1-21) consists of four small characteristic motifs that generate much of the piece's thematic material. The first four bars of Gossec's first theme establish the key of C major by sounding C major chords in the first two bars and D minor (v/V) chords in bars three and four. Both chords in the first four bars are placed over an open fifth pedal point (C and G). Measures two and four also utilize the double dotted-quarter sixteenth note rhythm that is a trademark of French overture style. This rhythm is featured throughout the piece. The second motif occurs in mm. 5-6, where an offbeat rhythm in the woodwinds sounds against a quarter note pattern in the bassoon and serpent. The woodwind offbeat pattern is a popular rhythmic motive in French Revolution music and was found in the overtures of Catel and Jadin. Bars 7-10 contain the third characteristic motif, a descending, suspension-based sequential pattern. This motif is also found throughout the repertoire, including the bridge

sections of the first theme in Catel's exposition. The descending sequence exists over a G pedal, ending with a I6/4-V-I cadence into m. 11, further establishing the key of C major. Gossec then repeats the offbeat rhythmic motif and the descending pattern. The final sub-section of the first phrase (mm.17-21) is a descending sequential pattern in thirds, presented in unison octaves by the clarinets, oboes, bassoon and serpent.

The first 21 measures of the piece suggest material that will form the basis of the work, however this statement is not presented in the recapitulation and is never repeated in its full form, causing some formal confusion and making it difficult to classify as part of the first theme. However, when considering Gossec's tendency to reorder, delete, or leave sections incomplete in the recapitulations of his symphonic works, as well as a lack of a clear aural differentiation in m. 22, it is justified to label the first 21 measures as the first phrase of the first theme, and not a stand-alone theme or introduction.

The second consequent phrase of the first theme begins with the identical grand French overture theme that opened the work. Measure 27 introduces the final motivic material of the first theme, a two-bar motive in the second clarinet and oboe. The motive is identified by the contrary motion of the ascending figure in the trombone, serpent, and bassoon, as well as by the anacrusis to each bar, a 32^{nd}-note ascending run. A second accompaniment figure in the first clarinet and oboe consists of an offbeat figure connecting the second motif in the first phrase to the new motif in the second phrase. The two-bar motive is then repeated five times. Following two identical statements, the third statement exchanges the offbeat accompaniment and descending motivic line between first and second clarinet and oboe. It also reinforces the descending line with the addition of the piccolo. Harmonically, the motif moves from centering on the dominant key of G

to the tonic key of C. The final two statements change melodic contour of the motif and the trombone accompaniment. The fourth statement temporarily travels outside of the tonic and dominant tonal areas, passing through D minor (the chord played over the C pedal in bars 3 and 25) before the fifth and final statement returns the motive to C major.

The final seven bars of the first theme act as a transition to the second theme in a codetta fashion. These bars alternate between the dominant, or dominant-seventh, and tonic chords, once in each bar, and then double the cadential motion in bar 42 before ending on repeated G major chords that finish the first theme. A silence, two quarter notes in length, provides separation and a clear delineation of the first and second themes. At this point, it is also interesting to note the irregular phrase length and structure utilized by Gossec: The first theme consists of three individual phrases of 21, 23, and 7 bars respectively. These irregular phrase lengths differ greatly from the standard multiples of eight utilized by Jadin and Catel and other composers of the day.

The second theme begins in m. 45 and, like the first theme, is marked by several motivic figures. Interestingly, there are significant connections between the first and second themes, providing far greater continuity between the themes than is found in the overtures of Catel and Jadin. While Catel and Jadin delineate their first and second themes with a change of style, Gossec continues the overture-like style of the first theme. However, he does create some contrast with the use of canonic motives. The first canonic figure begins immediately in m. 45, where the trombones and serpent provide an answer to the woodwinds. The canonic material traces a descending arpeggio, as the woodwinds descend on a G major arpeggio and the answer traces an A minor arpeggio.

With the exception of the canonic motive, many similarities exist between Gossec's first and second themes. After the three-bar canonic statement, a suspension motive, similar to the suspension motive in mm. 7-10, occurs in the oboes, paving a return of the canonic figure. Similar to Jadin, Gossec's second theme modulates directly to the dominant key of G major. The opening arpeggios (G & Am) denote I-ii harmonic motion in the key of G, just as the C and D minor harmonies at the beginning of the first theme are a I-ii progression in C major. This harmonic connection, as well the D pedal in mm. 48-51 help to establish the key of G major as the key of the second theme.

Just as the French overture motive returned after the sequential passage in the first theme, the canonic passage returns in m. 53. An extra set of motivic material leads to the transition to the codetta, resembling the pattern of the first theme. Emulating the established canonic character of the second theme, a two-bar imitative figure enters in bassoon and is answered, harmonized in thirds, by the oboes and piccolos one bar later. The brief four-bar phrase leads directly to the transition to the codetta. This transition begins with a one-measure unison run in the clarinets, oboes, bassoon and serpent. This run suggests the key of D major, the dominant of G. The instrumentation is reduced in the seventh bar to clarinets alone, with the clarinet runs suggesting a G major harmony. The final eight measures of the transition continue the fast scalular passages on clarinet for four bars and then add bassoons on a separate accompaniment. The harmonic tendency of this phrase is slightly more active than the previous section but is still very conservative, lacking any real harmonic adventure and ending in D major.

The extended codetta begins in m. 80 with a strong statement from the full ensemble minus timpani, buccin and tuba curva. The harmony alternates G major and D

major chords, often D seventh chords in root position or inversion, strongly tonicizing the key of G. Interestingly, Gossec does not include a closing theme, instead returning to several motives presented in the first theme. The first is the off-beat rhythm found in measure five, returning in the clarinet and oboe in mm. 84 and 86. Also, the scale passage featuring contrary motion found in the second phrase of the first theme beginning in m. 28 returns in its original instrumentation. However, unlike the first theme, the parts are reversed, with the ascending pattern in the clarinet and oboe and the descending pattern in the trombone, bassoon and serpent. Additionally, an extra measure of music is added to harmonically solidify the key of G with a IV6/4-ii-I6/4-V-I (C major-A minor-G major-D major-G major) progression, although the key was never in doubt. Following a repeat of this motive, the final nine measures of the codetta follow typical codetta patterns, providing clear harmonic reinforcement and ending with five bars of G major chords, or unison G pitches, slowing decreasing the harmonic motion. Like Catel and Jadin, Gossec also provides clarity to his form by ending the exposition with silence.

Gossec's development begins in similar fashion to both Catel and Jadin, with a unison fortimissimo G whole note scored for full ensemble. As with the exposition, the unison G is significantly less daring harmonically than the pitches utilized by Jadin and Catel. The unison G sets up a quarter note G pedal point in the serpent. It is worth noting that the serpent alone plays this part, as individual serpent parts are rare in the repertoire. Motivically, the first fourteen bars of the development utilize running unison scale passages, with half note accompaniment from the first oboe and bassoon. The first oboe and bassoon travel in contrary motion, similar to the contrary motion motive in the first theme, but are rhythmically augmented. However, the melodic interest is upstaged by the

first occurrence of a small amount of harmonic instability. Gossec begins a series of pedal points, starting with a G pedal. While most pedal points occur on the dominant, Gossec leaves the listener uncertain as to the function of the G pedal. The presence of both F major, B diminished, and a G seven chord all suggest the original tonic key of C, not the key of G as is expected. In addition, two F-sharp diminished harmonies that resolve to G major chords are ambiguous and can be analyzed as either vii°-I in G major, or a vii°/V-V progression in C major. Despite the evidence supporting the key of C major, harmonic ambiguity is obtained by the lack of a cadence in the key of C. The closest cadence occurs in mm. 117-118 when a G dominant seventh chord weakly resolves to a C major chord in second inversion. However, the C major harmony is immediately transformed to a C-sharp diminished triad that resolves to D minor, beginning a tonicization of the key of D minor in mm. 119-120.

The development's second section (mm. 121-139) not only continues the harmonic ambiguity began in the first section, but also provides many interesting melodic features. In this section, Gossec presents the first of two new themes that occur only in the development, a departure from traditional sonata form and a feature not found in the developments of Catel or Jadin. Interestingly, the theme introduced by the first clarinet and first oboe in m. 121 is very similar to the first theme in the exposition of Catel's overture. (As with Jadin, Gossec may be paying tribute to Catel's work, or it is possible that the similarities in themes are purely coincidental). The "Catel theme" is accompanied by other figures worth noting for their ties to motives used throughout Revolution Era literature. The first is an offbeat accompaniment similar to the one Gossec presents in his first theme. The second is a slurred pattern analogous to patterns found in

accompaniments used by both Catel and Jadin. Harmonically, Gossec continues the slight ambiguity he utilized in the previous section.

Gossec continues to employ a quarter note pedal point in the serpent, however now in octave jumps on the pitch A, reinforced by the slurred accompaniment pattern in the bassoons. The five-bar A pedal point is more clearly defined here then it was with the G pedal in the first section. The A pedal functions as a dominant pedal to the key of D minor, with the music alternating between A major and D minor harmonies. However, a strong, clear cadence never truly occurs, owing in part to the D minor harmonies presented in inversion. The brief move to D minor is ended in m. 126 with a move to a D pedal, transposing the same accompaignment figures utilized during the A pedal up a perfect fourth. The "Catel theme" continues over the D pedal as the harmony alternates between D major and G minor chords in second inversion. As with the A pedal, the D pedal is functioning as a dominant pedal to G minor, not the work's dominant key of G major. Gossec's use of the "interchangeability of major and minor" used heavily in Catel's overture provides some additional harmonic interest and allows Gossec to slightly extend the use of the "Catel theme."

A brief two-bar return to the G pedal in mm. 131-132 forms a G dominant seventh harmony with a strong cadence to a root position C major chord in m. 133. The final phrase of the "Catel theme" (mm. 133-136) is set over a C pedal point, the last in the series. In this case, the pedal point is functioning as a tonic pedal. The final three bars of the section consist of a series of harmonies that descend the C major scale, excepting B-natural which is passed over (C-Am-G-F-Em-Dm-C).

Following the descending harmonic sequence, Gossec introduces the second new theme of the development. The theme is presented in the first clarinet and is light and playful in nature, with simple harmonic motion. Up to this point, the development has represented the height of Gossec's harmonic adventure in the *Grande symphonie*, however the new clarinet theme reduces the harmony to the two most basic chords (I-V) and slows the harmonic rhythm, simply alternating between G major and C major harmonies every two bars. The clarinet theme is accompanied by another variation of the slurred accompaniment pattern that is frequently found in Revolution Era repertoire. Just as the "Catel theme" ended with a two-bar descending scale passage, Gossec ends his second development theme with a three-bar descending scale pattern over the interval of a 12^{th}, starting on a G major chord and descending the C major scale as before (G-F-Em-Dm-C-Bm-Am-G-G-Em-Dm-C).

Measure 150 begins the retransition to the recapitulation, reinstating the G dominant pedal that began the development. Harmonically, the short retransition alternates between G and C harmonies for six bars before sounding G major chords or unison G pitches for the final four measures. Gossec does not provide a beat of silence to delineate his form. However, the retransition clearly gives way to the triumphant return of the first theme at the beginning of the recapitulation in m. 160.

Following a tendency demonstrated in his symphonic compositions, Gossec does not present a full recapitulation. The return of the first theme at the start of the recapitulation in m. 160 presents only the second phrase of the first theme from the exposition. There are minor changes to the theme including deleting the trombone from the second and fourth bar, immediately doubling the descending line in the contrary

motion motif with flute, and a number of minute additions or deletions of pitches in other parts. The transition to the second theme also undergoes small changes including some rescoring, small rhythmic changes in the horn, trumpets and oboes, as well as slight changes to the tuba curva part.

The second theme returns with similar changes, often adding voices as in the addition of the piccolo in mm. 186-189. The most important change occurs, as is expected, in the harmony when the piece remains in the key of C. The first canonic theme in the exposition began by tracing a G major and A minor arpeggio (I-ii in the key of G). However in the recapitulation, the first canon descends C major and D minor arpeggios (I-ii in the key of C). Gossec has solved the "sonata form problem" in the same fashion as Jadin, by ending the first theme on a half cadence, allowing him to modulate to the dominant key in the exposition but simply resolve the harmony back to the tonic in the exposition.

The remaining harmony of the first canonic motive and the transition is unchanged aside from its modulation to the key of C, including changing the D dominant pedal to a G dominant pedal. The second theme continues with multiple minor changes including the addition of voices and pick-up notes in bassoon and serpent. The biggest alteration exists in mm. 191-198. A motif change occurs in the woodwinds between mm. 196-198 with the addition of descending eighth notes in the first oboe and piccolo and a change from descending quarter notes to half notes in the following bar. Gossec also deleted a full bar leading to the second canon theme statement in m. 199. The rest of the theme presents itself as in the exposition leading to the transition to the coda beginning in m. 203.

The transition to the coda remains unchanged except some scoring modification and small material deletion. These changes include having the first oboe play only every other measure, deleting two complete bars from the full statement, and deleting four bars from the clarinet statement. The clarinet statement (the final eight bars of the transition in the exposition, mm. 72-79) is now scored for full running eighth notes in the clarinet alone, and does not include any dialogue with the bassoon and serpent as in the exposition.

Gossec's coda differs greatly from the codetta at the end of the exposition and divides into three sections. While the codetta begins with a powerful tutti statement, the coda begins at pianissimo with only clarinets, oboes, bassoon and serpent. Gossec also returns to the pedal point, a technique he has used heavily throughout. In this case, Gossec employs a C pedal point, and unlike the previous dominant pedals, this pedal point functions to solidify, reinforce, and strengthen the tonic key of C. The first section, mm. 211-228 begins with an eight measure build of intensity created by the addition of instruments, the marked crescendo, and the rhythmic drive supplied by the clarinets and oboes sounding the off-beat rhythmic motive with note changes every two beats. Following the build, the final 10 bars of the first section are divided into two identical five-bar phrases of strong cadential statements following a I-V/V-I6/4-V-I progression in C. The off-beat rhythmic motive, as well as a descending arpeggio, provide small ties to the piece's main motives.

The cadential extension paves the way to a climatic arrival. Measures 229-232 contain a return of the first four bars of the piece and a final statement of the French overture motif. Gossec did not restate the first four bars of the piece at the beginning of

the recapitulation. Instead, he chose to save the motif for a triumphant return at the end of the coda. The final six bars of the piece provide the expected close to a sonata form movement, similar to the overtures of Catel and Jadin. However, an interesting interruption in the momentum occurs with the addition of an unexpected harmonic progression in mm. 233-235. The added harmonies function as a I-vi-v/V-V-I harmonic progression in two-beat increments. In measure 235, Gossec cleverly states the same progression used in mm. 233-234 with doubled harmonic rhythm, presenting the progression at the rate of a new chord every beat. These three bars create a large interruption in the slow build of intensity that began at the beginning of the coda and arrived climatically with the return of the French overture motive. However, the increase in harmonic rhythm in the third bar helps Gossec recover from the brief stall in momentum. The work ends with three bars of unison C pitches in typical classical era fashion.

EDITION INFORMATION

The edition was compiled from the manuscript score held in the archives department at the National Library of France. One item of note is necessary to point out at this time: The line placed above the trombone parts in m. 218 is authentic to the original manuscript and is not a result of paper degeneration, ink bleed, or editorial marking. The mark is present in all trombone parts in m. 218 and appears to be purposeful. The meaning of the marking is not known, and the marking does not appear elsewhere. David Whitwell suggests the use of a wide vibrato, however there remains no evidence to suggest that a wide vibrato is the appropriate interpretation. It is therefore

printed as it appears in the manuscript and its interpretation is left to the conductor's discretion.

All dotted slurs, accidentals and articulations in parenthesis, and italicized dynamic markings represent changes and additions that differ from the original published parts. All changes, additions and deletions are marked in the score and/or detailed in the critical commentary (Appendix D).

CHAPTER 5

CONCLUSION AND RECOMMENDATIONS FOR FUTURE STUDY

In no other period have wind bands and wind music played a more significant musical, historical, and political role than during the French Revolution. Writing of the importance of wind music during the Revolution, the *Chronique de Paris* noted, "If we weren't certain of the fact, we would just notice the impressive words of La Fayette who repeated several times that he owed more to the music of the National Guard then he did to the bayonets."[36] Although largely ignored, the music of the period is of high musical quality and deserves a more significant position within the popular canon of wind bands. This study highlighted three outstanding musical works as well as three of the period's most significant composers. However, a number of areas exist for future and continued study.

There are several other compositions from the period that are deserving of modern performance editions. Composers Louis-Emmanuel Jadin and Etinene Mehul each contributed an overture of high musical quality. Catel's *Ouverture en F* and Gossec's three-movement *Symphonie Militaire* are also outstanding contributions from the two most significant compositional and historical figures of the period. Aside from these works, a large number of marches were composed, and certainly could be studied for their musical quality and historical impact. Interestingly, a significant number of works

[36] Whitwell, *Band Music of the French Revolution*, 39.

for winds and voice, either for solo voice or chorus, exist within the archives of the French National Library. Many of these pieces are of great musical and historical value, and considering the very small existing repertoire of music for winds and voice, they deserve close attention as well.

A new and authoritative history that augments and solidifies the current musical research on this period would be of tremendous worth. Other than the work of David Whitwell, very little published research on the topic is currently available, and new historical research would be a great addition to not only the wind band community, but also the broader world of musicology (where the decade of the Revolution is largely ignored). Complete and in-depth biographies of key composers as well as other important figures, such as Bernard Sarrette, are also necessary for a comprehensive account of the period and its music. Furthermore, it would be worthwhile to produce a new catalogue of the works available in the archives of the French National Library, following the style of Whitwell's existing catalogue, increasing the number of works and resolving inconsistencies in the catalogue numbering of the French National Library.

The French Revolution was one of the most highly productive and historically important periods in the history of wind music. Hopefully this study, as well as contributions in the future, will help both the repertoire and musical history of the French Revolution become a much larger part of the modern musical world.

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APPENDIX A – INSTRUMENTATION INFORMATION AND SUGGESTIONS FOR MODERN PERFORMANCE

For the most part, the instrumentation of Revolution Era wind band music creates only minor concerns for modern performance. The critical editions include parts for modern B flat and C trumpets, B flat clarinets, and F horns for ease of performance. Transposition to the keys of B flat, C and F cause no problems in terms of range or playability. However, many trumpet players may prefer to play the pieces on C trumpets for ease in the upper ranges. That said, the presence of important parts for serpent, buccin, and tuba curva in these works do pose challenges for modern performance. Nonetheless, the original sound of each instrument can be easily replicated in modern performance, allowing for an authentic and faithful recreation.

SERPENT

The serpent was a common instrument in France during the Revolution and appears in nearly all wind music created during the period. In fact, faculty members who specialized in this instrument were employed at the various schools of music in Paris to further the technique and performance of the instrument. The most commonly referenced serpent is a conical wooden instrument with six finger holes, though a variety of serpents exist with differences in construction, material and shape, and can include more finger holes or keys. The instrument is believed to have been invented around 1590 for the purpose of reinforcing church choirs. It was widely adopted by military bands across

Europe in the 18th century to double bassoon parts, strengthening their sound and allowing them to be heard outdoors. The instrument was likely derived from the bass cornett, however the serpent differs from the cornett in many ways, including its conical bore and its thin wooden frame. It is played with a small, narrow rimmed, cup shaped mouthpiece that was made from a variety of materials, usually ivory or other animal horn. The instrument saw a decline to almost non-existence during the 19th century due in part to the expansion of valve brass instruments into the bass registers, and there exist only a handful of proficient serpent players in the world today. Despite the instrument being replaced by brass instruments in the 19th century, it is important to note that the instrument does not possess the sound or timbre of a brass instrument.

The serpent's unique sound is difficult to describe. Fortunately recordings are now widely available from some of the world's foremost serpent players. In his text on the history of wind instruments, Adam Carse wrote,

> It is hardly possible to describe the tone of the serpent…partly because there is no wind instrument in use with which it may in fairness by compared...a dry and somewhat choked quality which is without the metallic ring of brass-instrument-tone as we now know it…the ear would have to be readjusted to appreciate a shade of tone color which is neither that of any brass instrument nor of any wood-wind instrument now in use.[37]

One of the world's few serpent scholars and performers, Dr. Craig Kridel, wrote in an article for the ITEA journal,

> Now, one must describe the serpent's varied, unique tonal colors by defining musical context, variations among instruments, and our expectations and dispositions…How does one describe these sounds—similar to an Essex cow, or a muffled tuba, or a woody trombone, or an airy bassoon?...This becomes the underlying dichotomy of our simple question—does one see the serpent as a

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[37] Adam Carse. *Musical Wind Instruments: A History of the Wind Instruments used in European Orchestras and Wind-bands from the Later Middle Ages to the Present Time*, 1939, 274-275.

> 'brass instrument' and forerunner of the tuba OR as a more generic aerophone intended to blend with voices, brass, and/or woodwinds, notably the bassoon.[38]

In Revolution Era wind music the serpent was intended to reinforce the bassoon sound, and when played correctly it perfectly blends in tone and volume with the bassoons, hiding within their timbre. The effect for the listener is not a bassoon and serpent each with unique sound. Outstanding serpent players have the ability to perfectly blend the serpent's incredibly flexible timbre into the sound of the bassoon, simply increasing the overall volume of the bassoons. Therefore, the common practice of replacing the serpent part with a tuba in many arrangements of French Revolution music is incorrect.

Despite the confusion often associated with the serpent, there are several good options available to modern ensembles that do not have access to a serpent player, but who wish to accurately recreate the sound of the serpent and stay faithful to its original intent. The best option available today is the use of the Rogers mouthpiece, a mouthpiece commissioned by the Berlioz Historical Brass Society and specially designed to replicate the sound of the serpent on the modern euphonium or baritone horn. The mouthpiece, designed by Douglas Yeo and Craig Kridel and made by Robert Osmun, fits into any large or small bore euphonium, creating the leaky baritone sound often associated with the serpent, allowing the instrument to blend nicely into the bassoon timbre. The mouthpiece also replicates the overall feel of performing on the serpent, giving the players the unique experience associated with serpent performance. The mouthpiece is available for purchase online from mouthpiece maker J.C. Sherman, for around $85, and

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[38] Craig Kridel, "Questions and Answers: What Does the Serpent Sound Like?" *ITEA Journal* 36, 1 (Fall 2008): 115-117.

can be purchased at www.jcsherman.net/rogers-serpent-mouthpieces. The Rogers mouthpiece is a wonderful and important creation for all ensembles interested in faithful and accurate recreation and is highly recommended.

While the Rogers mouthpiece is the best option for recreation of the serpent sound, the other most viable option to is to simply have the part played by an additional bassoon. Since the instrument is meant to blend and amplify the bassoon timbre, this is a feasible option. However, it is not preferred in comparison with the Roger's mouthpiece due to the physics of the serpent in relation to the bassoon. Although the serpent is written and sounds in the same octave as the bassoon, when combined with other bassoons it creates a lower octave fundamental that will not be created by bassoons alone. However, while the contrabassoon can create the lower octave, it is not the same timbre as a blended serpent and bassoon, so care should be taken in the decision to use a bassoon or contrabassoon. An excellent source of information on the differences in the physics of sound between the serpent and contrabassoon can be found in the article, "Serpent and Contrabassoon Acoustics" by D.M. Campbell, in the Historical Instrument Section of the Summer 2003 ITEA Journal.[39]

BUCCIN AND TUBA CURVA

The buccin and tuba curva are rare instruments revived during the Revolution and used for only a short time after. Two different instruments are commonly referred to as a buccin, or buccina, during the period. The first is a G-shaped instrument resembling the tuba curva and the ancient Roman trumpet. The second is a dragonhead trombone with a

[39] D.M. Campell, "Serpent and Contrabassoon Acoustics," *ITEA Journal* 29, 4 (Summer 2002): 54-55.

slide. The tuba curva, tuba corva, or tuba curvre, is a large U-shaped instrument directly modeled from the roman trumpet, similar to the G-shaped buccin. Very little documentation exists on theses instruments. However, in the speech given by Sarrette at the concert that featured a performance of Catel's overture mentioned above, Sarrette says,

> From the ancient Greeks they reconstructed the tuba curva and from the jews, the buccin. The tuba curva was part of the ornaments of the ancient coach of Voltaire. Its given shape and dimensions were calculated by the composers, and the sound which was needed was produced very successfully. The second instrument, the buccin, produces an absolutely new and terrible sound. We can hear this instrument a quarter of a *lieue* away. There are only three notes possible, but a construction allows the musician to change pitch.[40]

As Sarrette notes, the buccin and the tuba curva were capable of playing only notes on the harmonic series. Therefore, in most Revolution Era literature one will not find specific buccin or tuba curva parts. Instead, the players would have been given trombone parts, and they would play the notes that the instrument could produce when they arrived in the part. It is likely that the buccin that Gossec wrote for in the *Grande Simphonie* was the G-shaped instrument and not the dragonhead trombone, due to it only playing notes on the harmonic series.

As mentioned, very little is known regarding the motivation behind the inclusion of these instruments in Revolution Era ensembles. However, two predominate theories exist. First, David Charleton cites a handful of documents that speak of the tuba curva and buccin and the loud volume they could produce. He believes they would have been included purely for their added volume in outdoor concerts. A newspaper review from The Ceremony for Voltaire held on July 11, 1791 supports this theory. It reads in part,

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[40] David Whitwell, *The Wind Band and Wind Ensemble of the Classical Period*, Austin, TX: Whitwell Publishing, 161.

"We think we owe to those interested in the progress of the arts a note on the instruments antiques which were used under the direction of M. Sarrette…The largest are those which the ancients called cornua curva-they have the sound of six serpents. The smallest are called buccins-they have the sound of four demi-cors."[41]

Walter Sherwood Dudley draws an equally likely conclusion. He cites the French public's great interest in Roman and ancient Greek cultures, popular due to the connection between those societies' early democratic states and France's ongoing democratic revolution. As mentioned in the earlier quote from Sarrette, both the buccin and the tuba curva were modeled after ancient Roman instruments and were therefore of visual and cultural importance to the French people. Both theories seem to be accurate and help explain both instruments' inclusion in the repertoire, and their rapid decline following the Revolution.

Fortunately, the challenge of replicating an authentic sound for modern performance is not difficult. Despite the slightly misleading quote above likening the tuba curva to the serpent, both instruments resemble the sound of the small bore trombone and can easily be replicated with the use of that instrument. The inclusion of extra trombones will increase volume on specific notes as was intended. It is also possible to omit the buccin part from Gossec's work, as the extra volume of the modern trombone can be utilized for similar effect. The tuba curva part cannot be omitted, as it contains notes not doubled in other voices. In addition, it would be a historically grounded practice to add a small bore trombone to the overtures of Catel and Jadin. The extra trombone can read the existing trombone part and, if employed, should play only the notes on the harmonic

[41] Whitwell, *Classical*, 174.

series when they occur, as buccin and tuba curva players would have done at most performances during the Revolution.

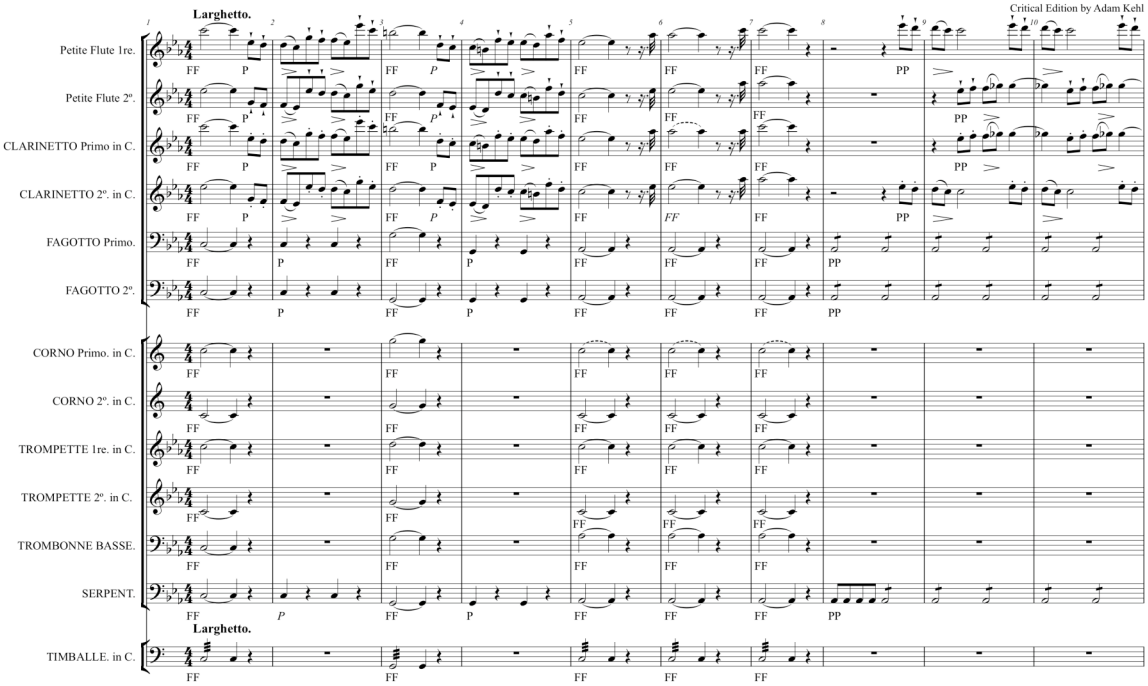
DOUBLING

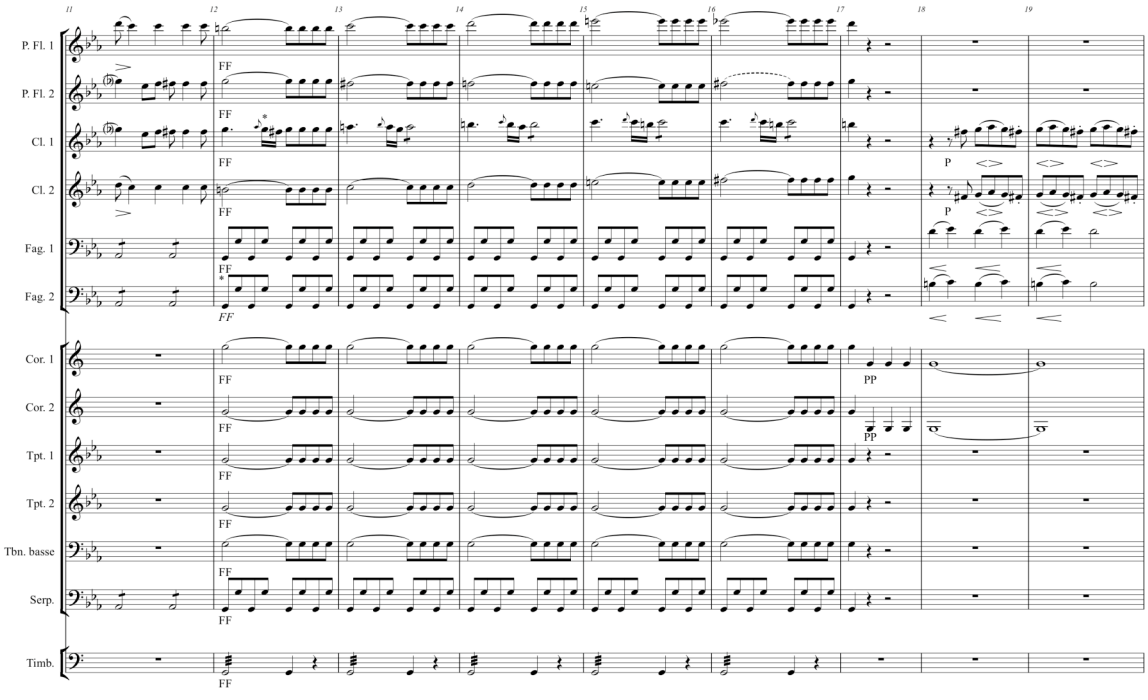
Although most modern chamber wind repertoire is played one-on-a-part, the repertoire of the French Revolution would have been performed with a wide variety of doublings. The National Guard Band and other ensembles performed the music at both indoor and outdoor festivals and the size of the ensembles varied. Therefore, it is historically acceptable to double each part at will. The average size of the National Guard Band ranged from 45 to 90 members. However, evidence shows revolutionary pieces being played by both smaller ensembles and ensembles of up to hundreds of winds and drums. No additional instruments or parts, with the exception of a small bore trombone playing the role of buccin or tuba curva, should be added. However, conductors should feel comfortable to freely double any individual parts, or the entire original instrumentation.

APPENDIX B – CATEL CRITICAL EDITION (SCORE AND CRITICAL COMMENTARY)

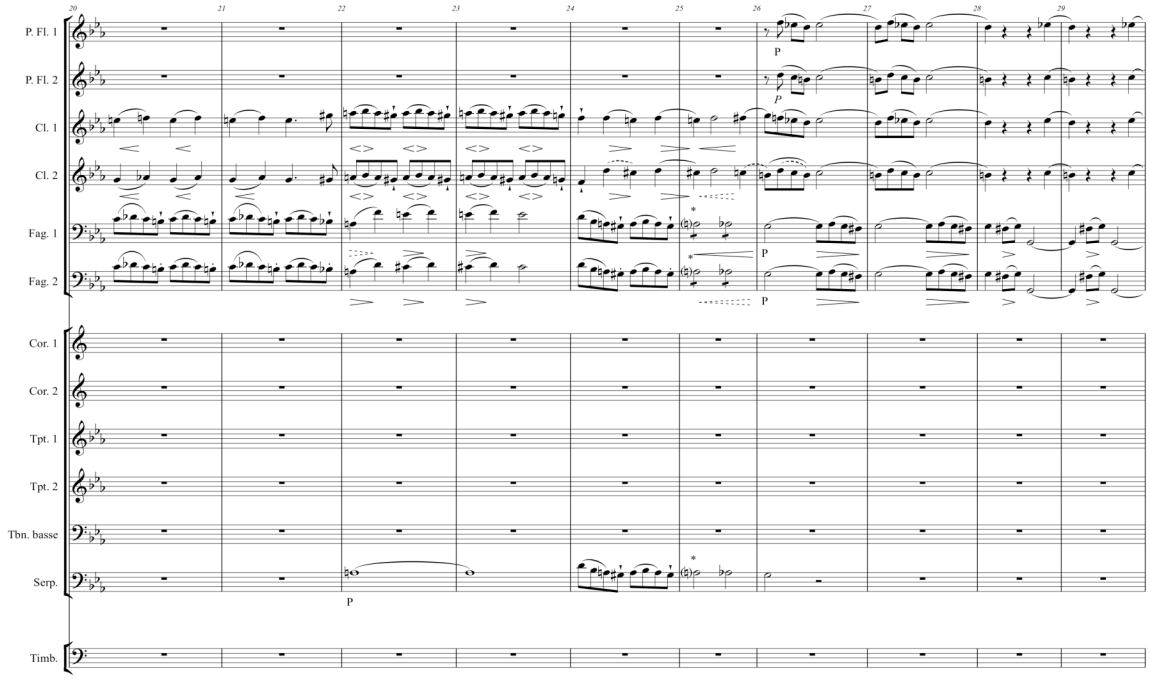
Ouverture pour instruments a vent

Charles-Simon Catel
Critical Edition by Adam Kehl





* = please see critical commentary for explination of editorial decision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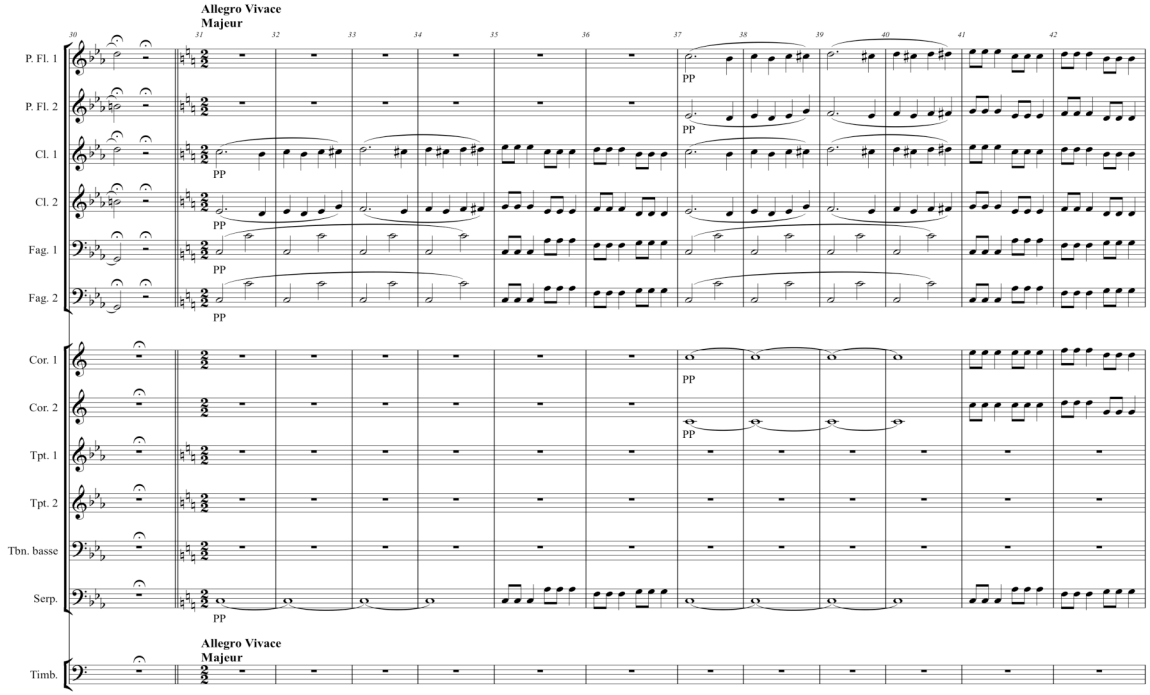
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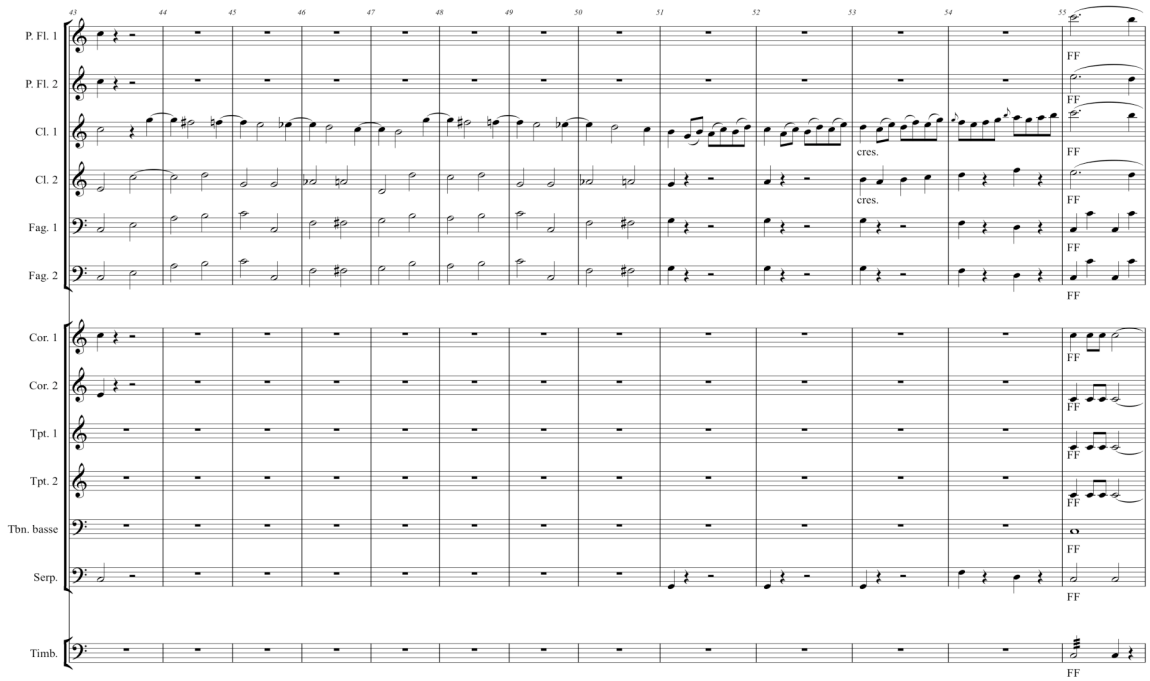
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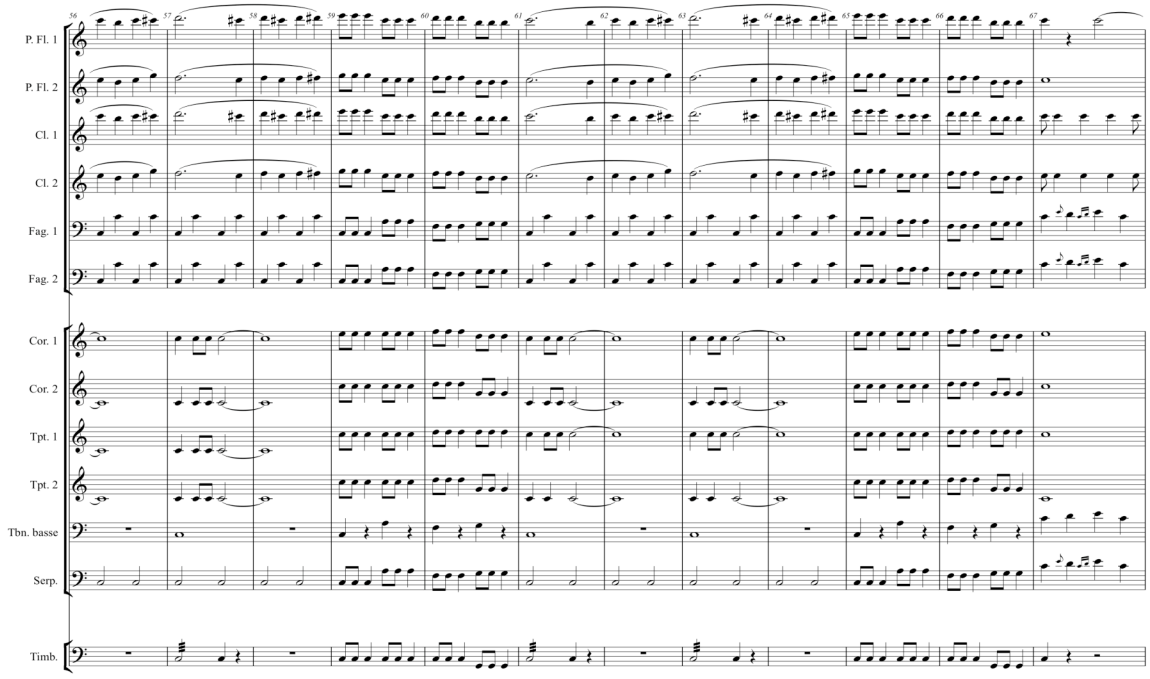
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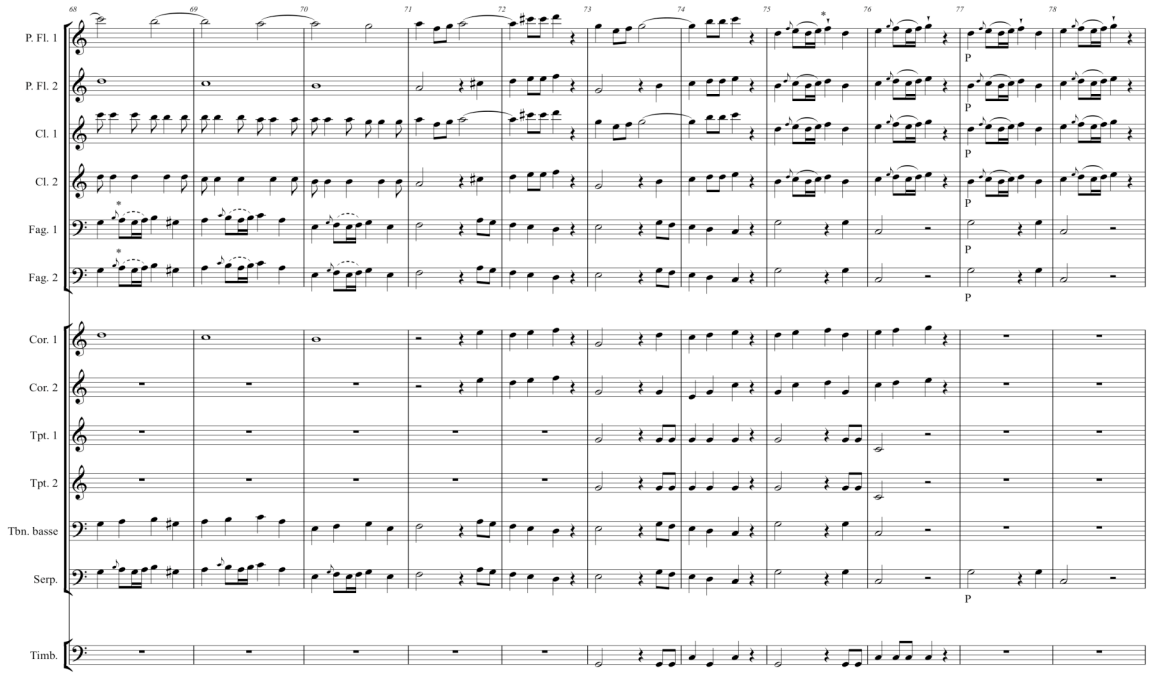
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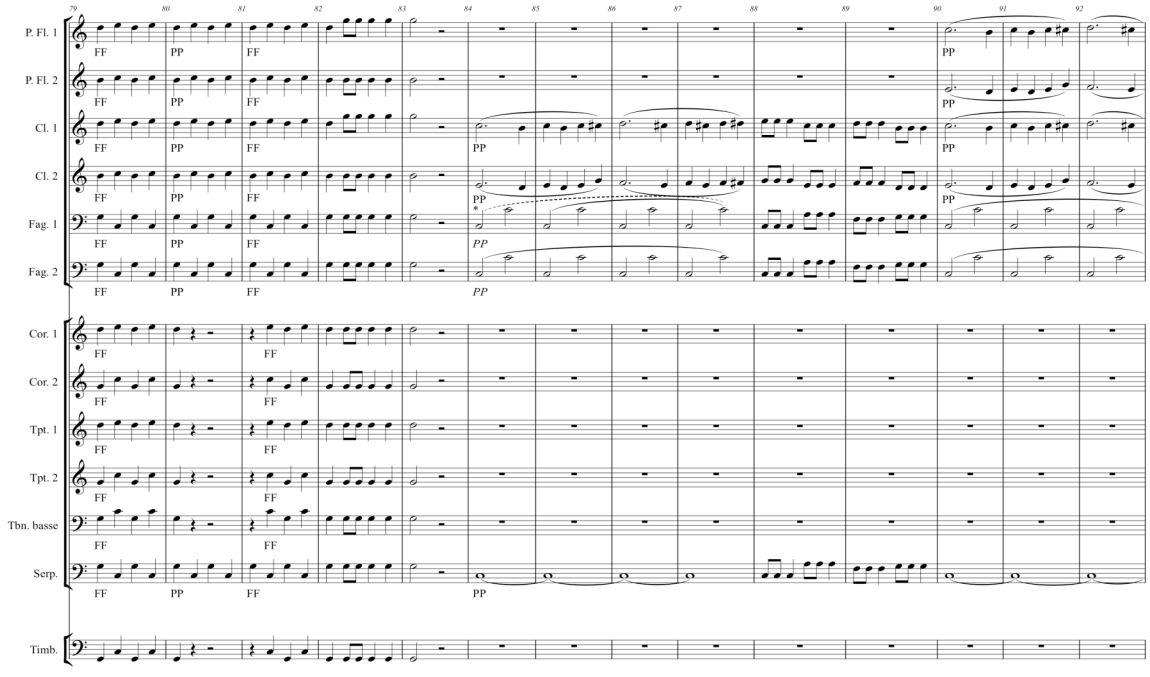
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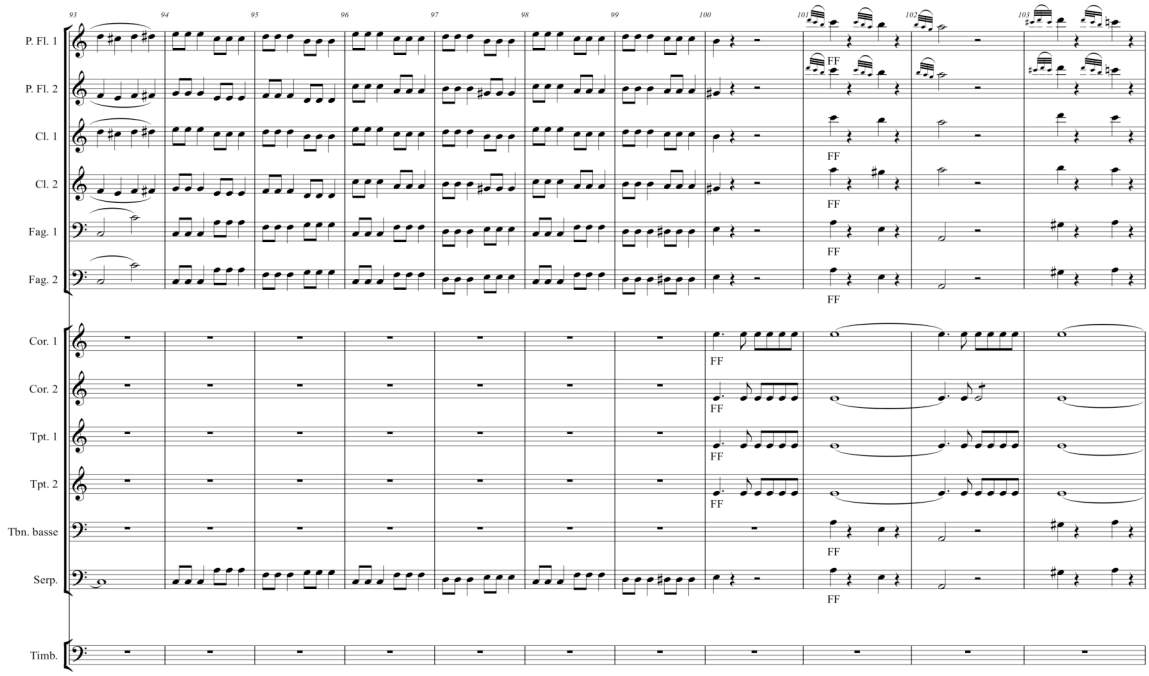
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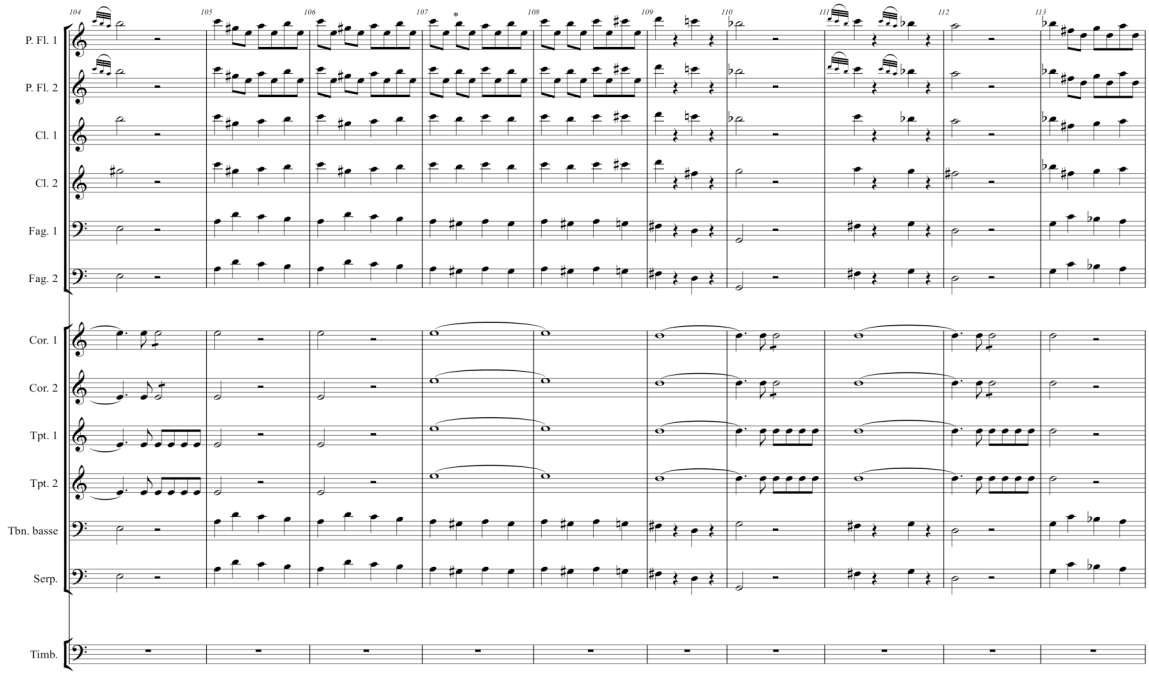
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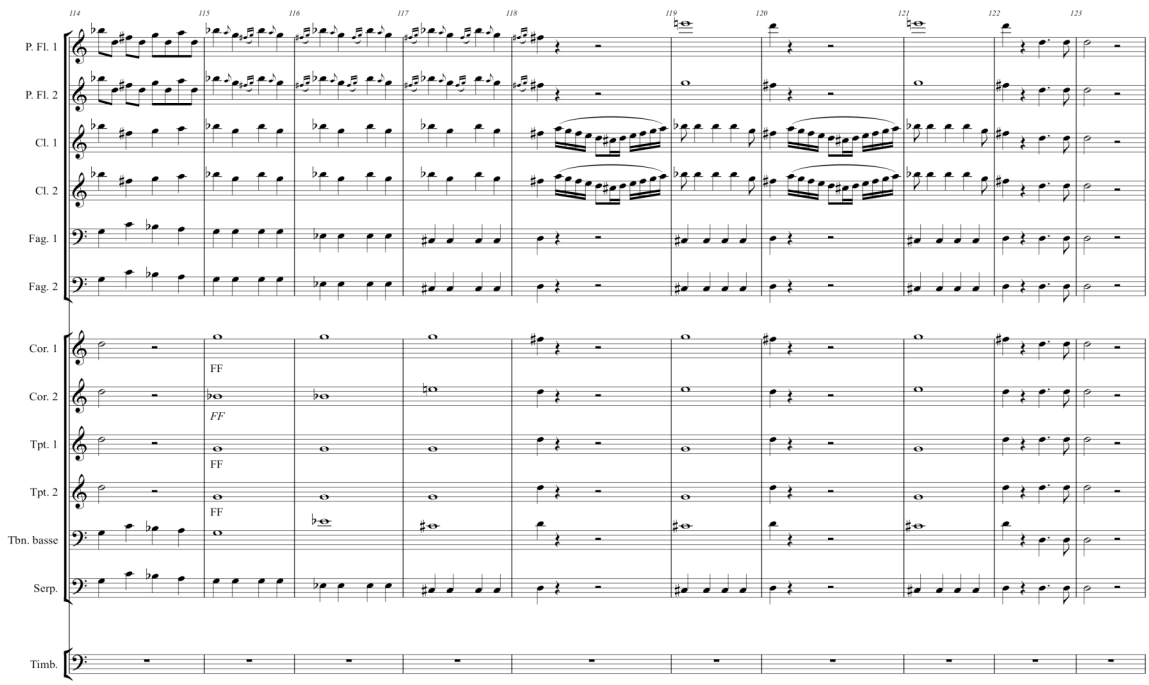
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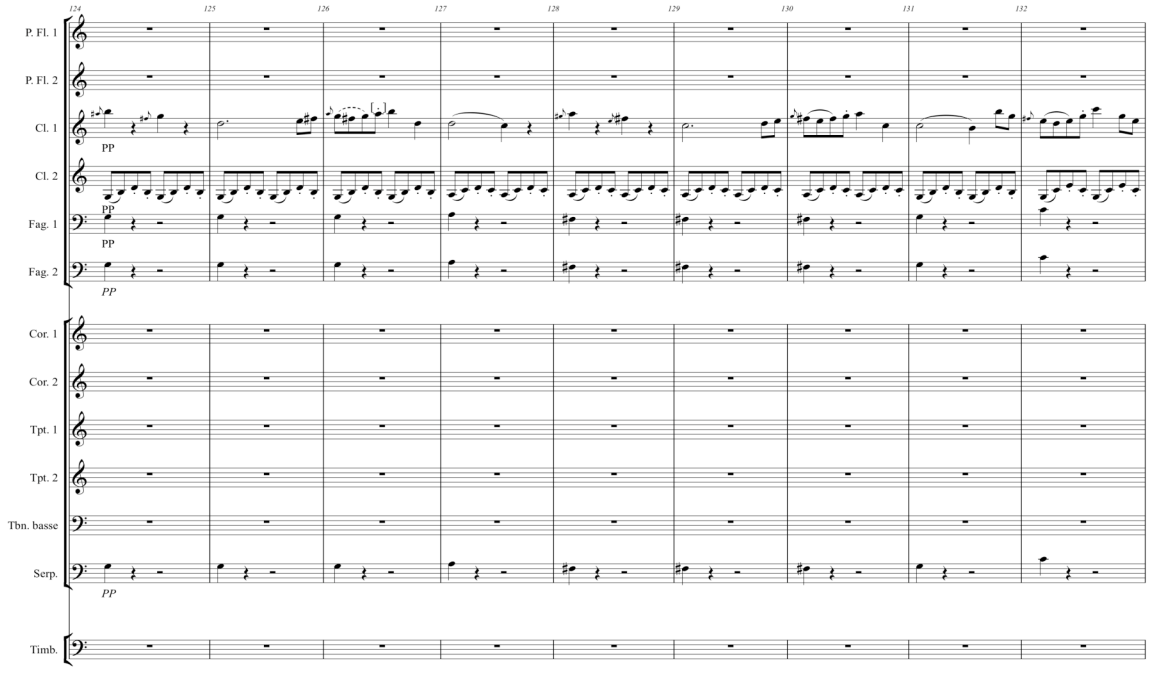
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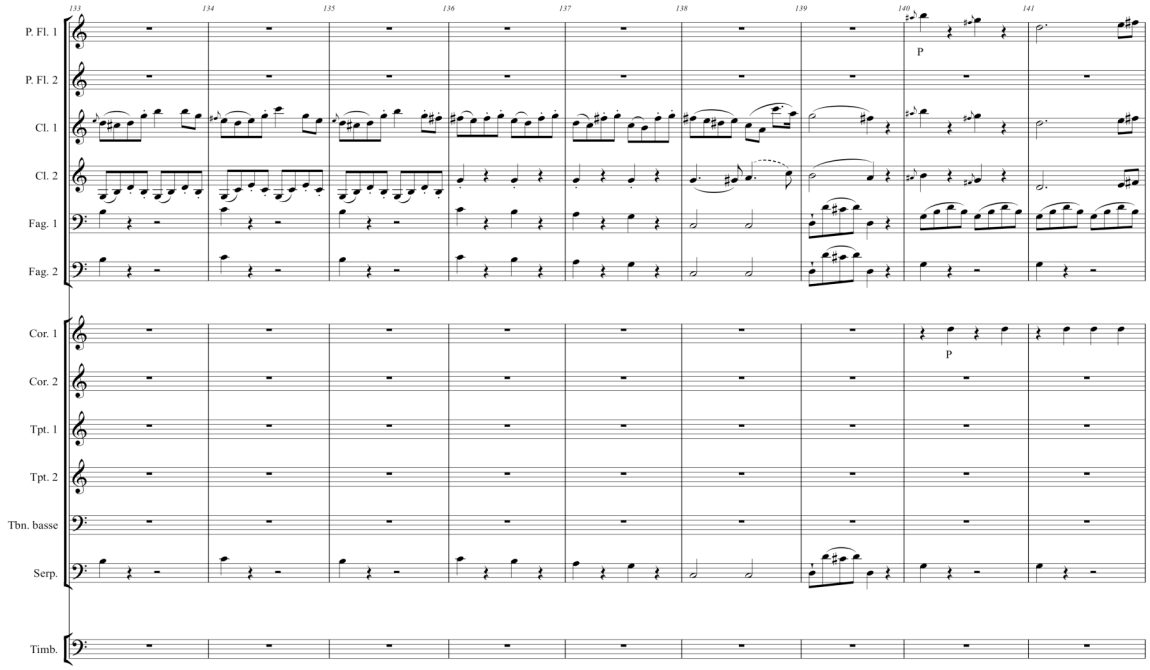
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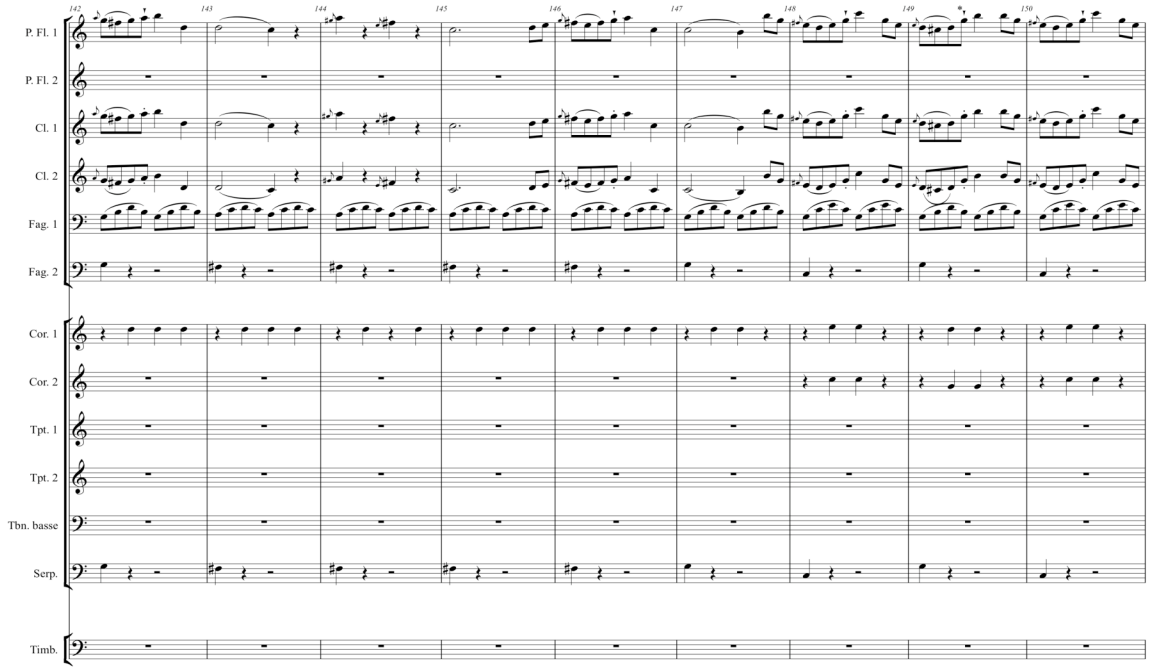
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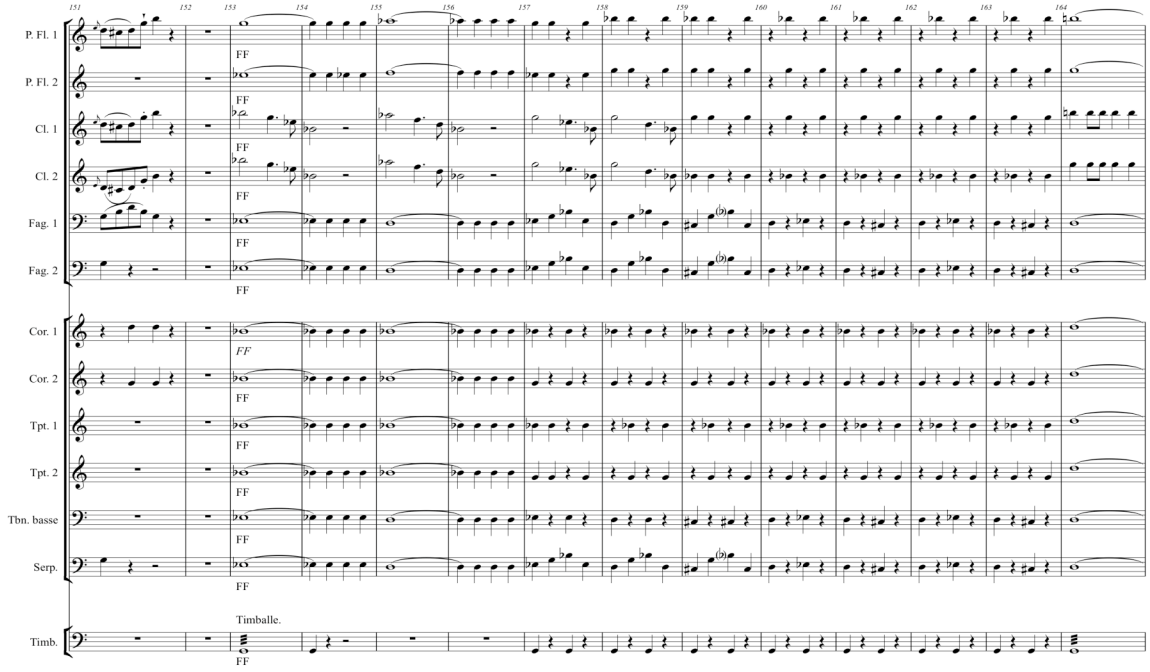
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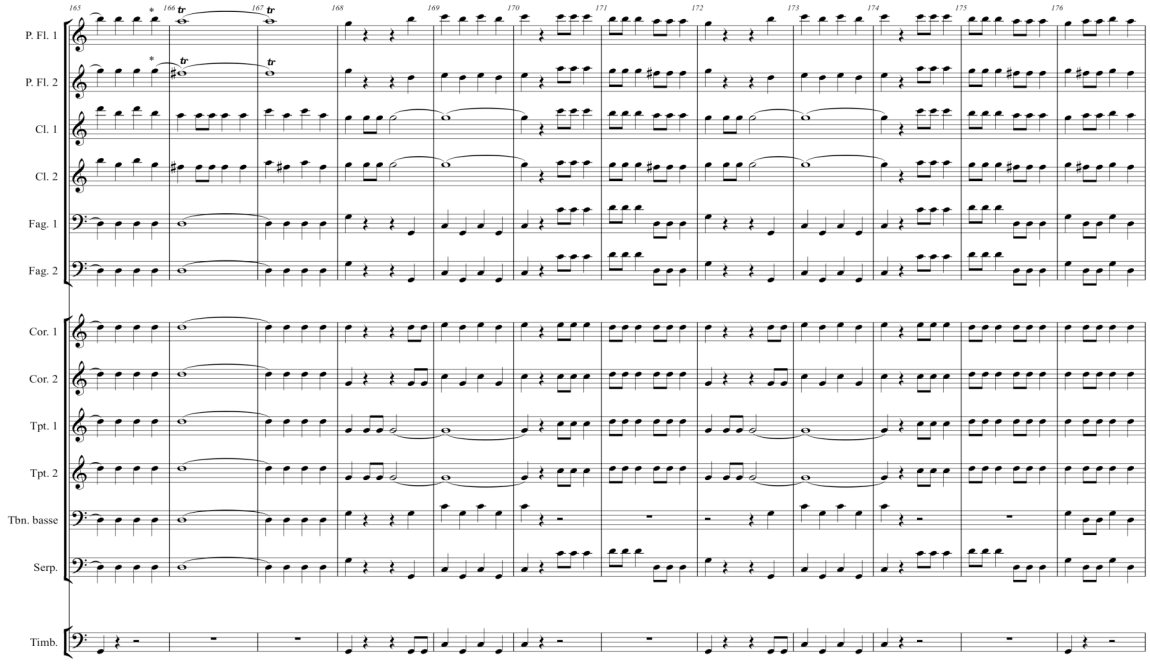
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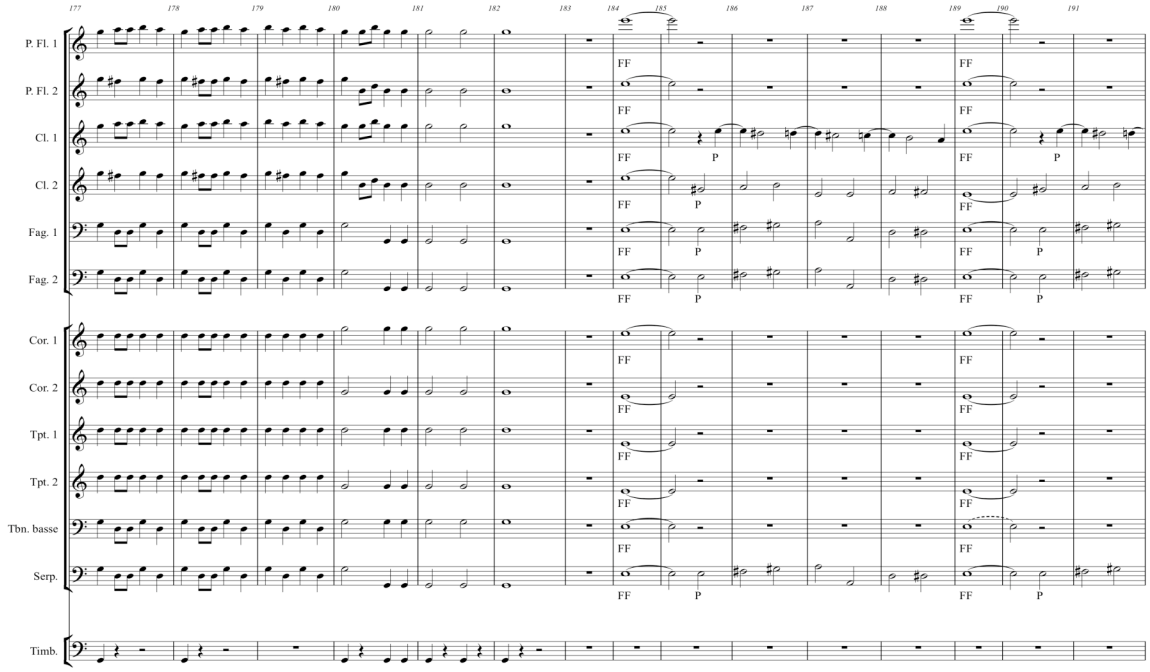
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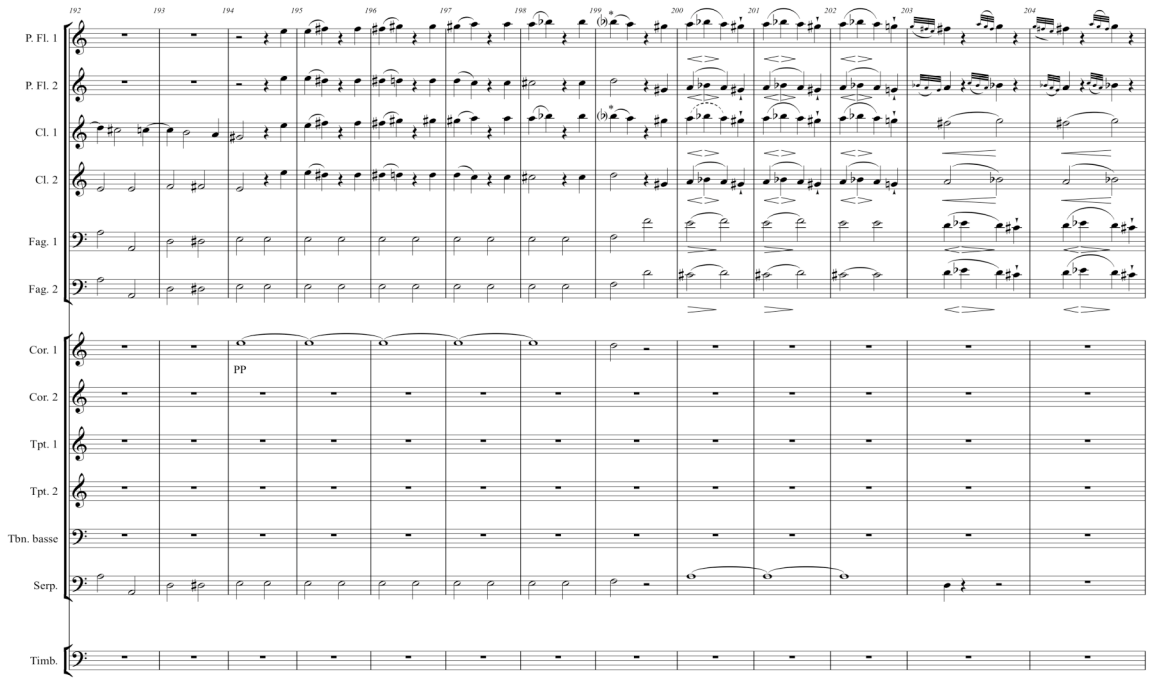
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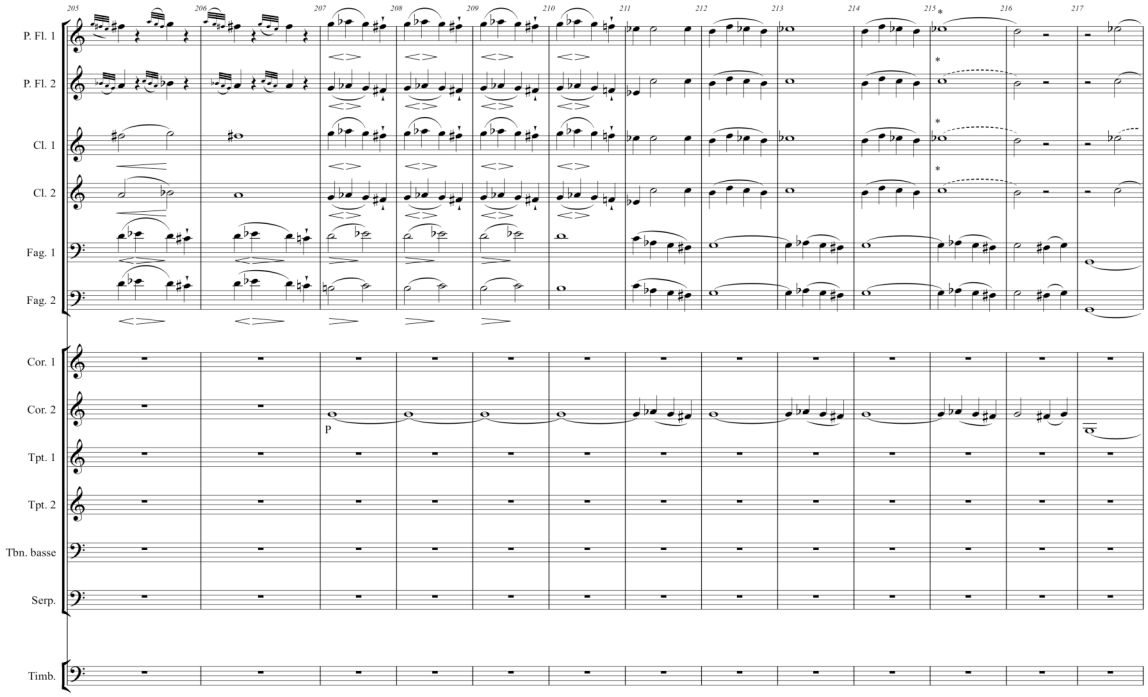
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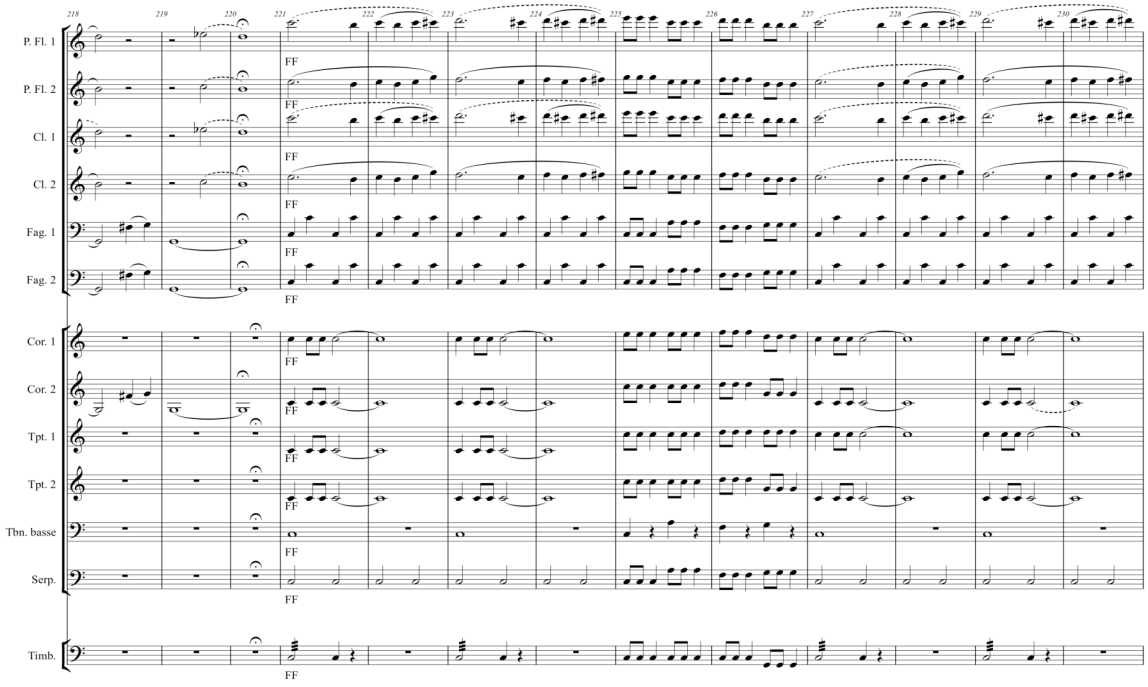
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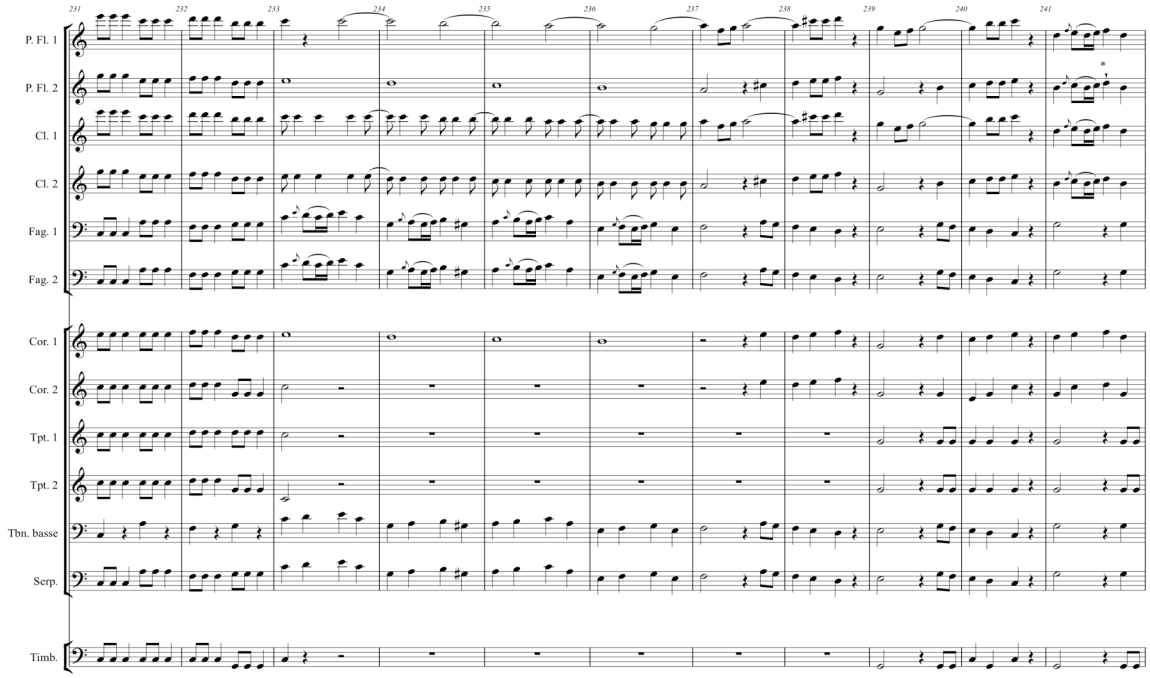

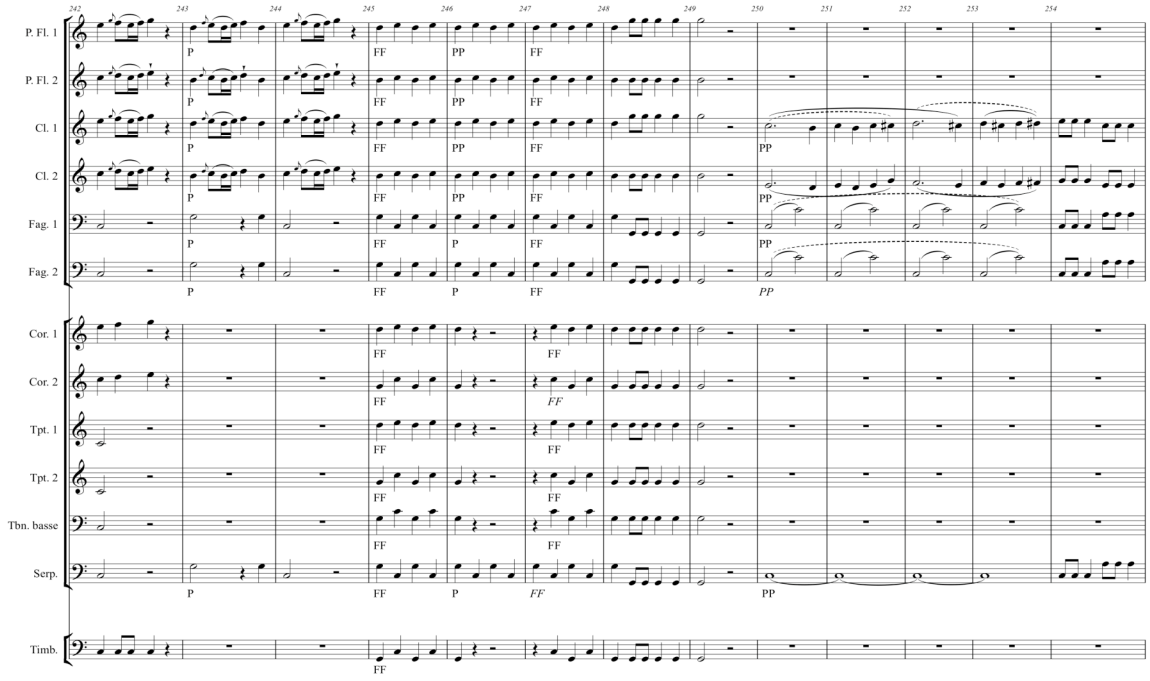
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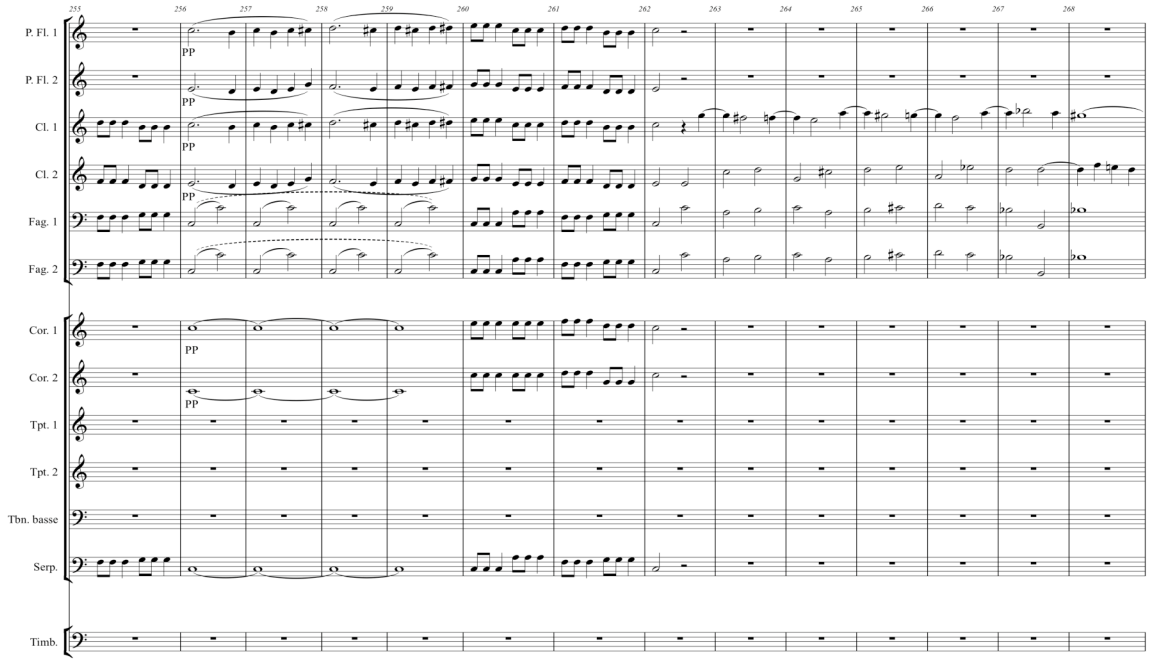
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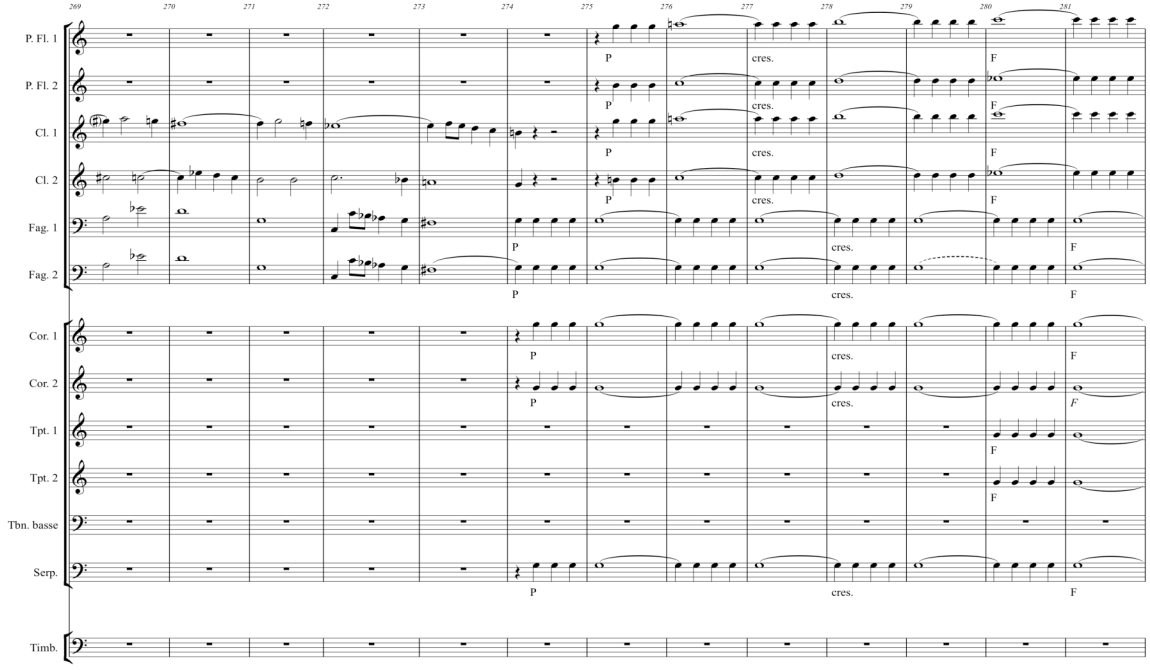
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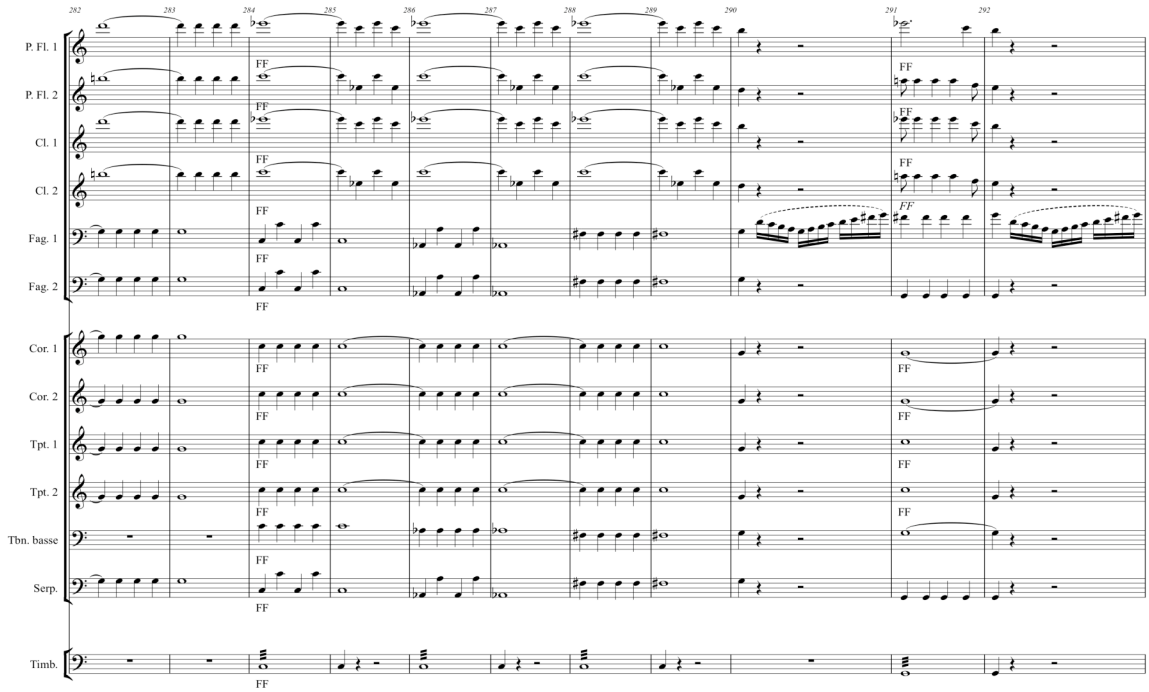
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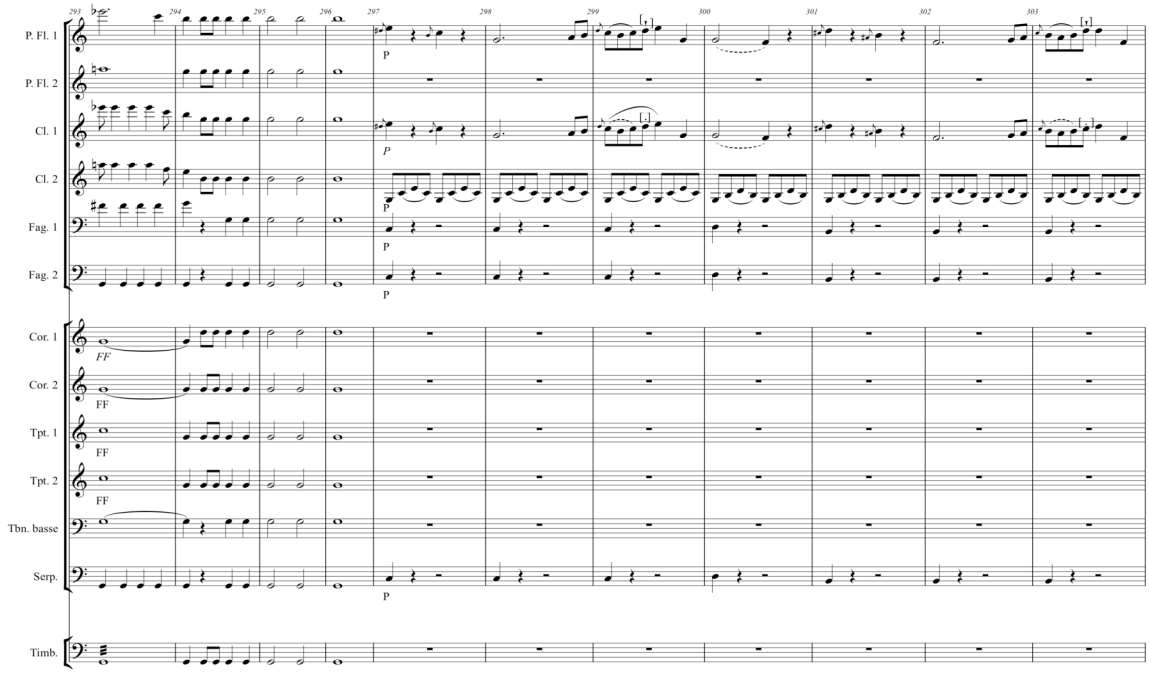
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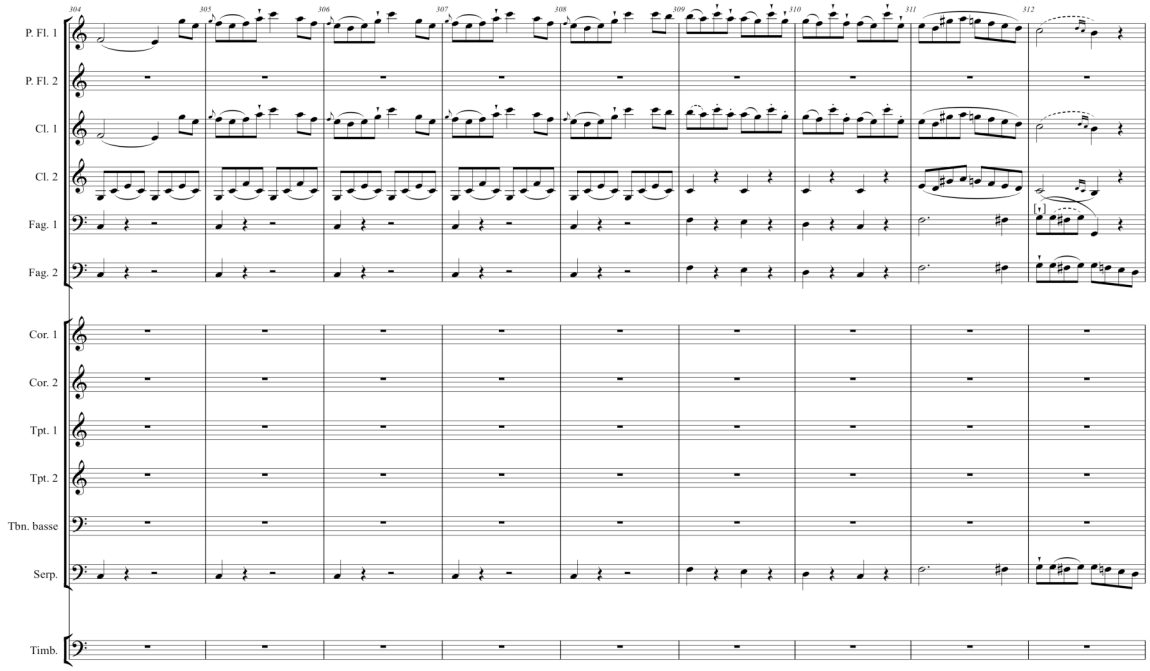
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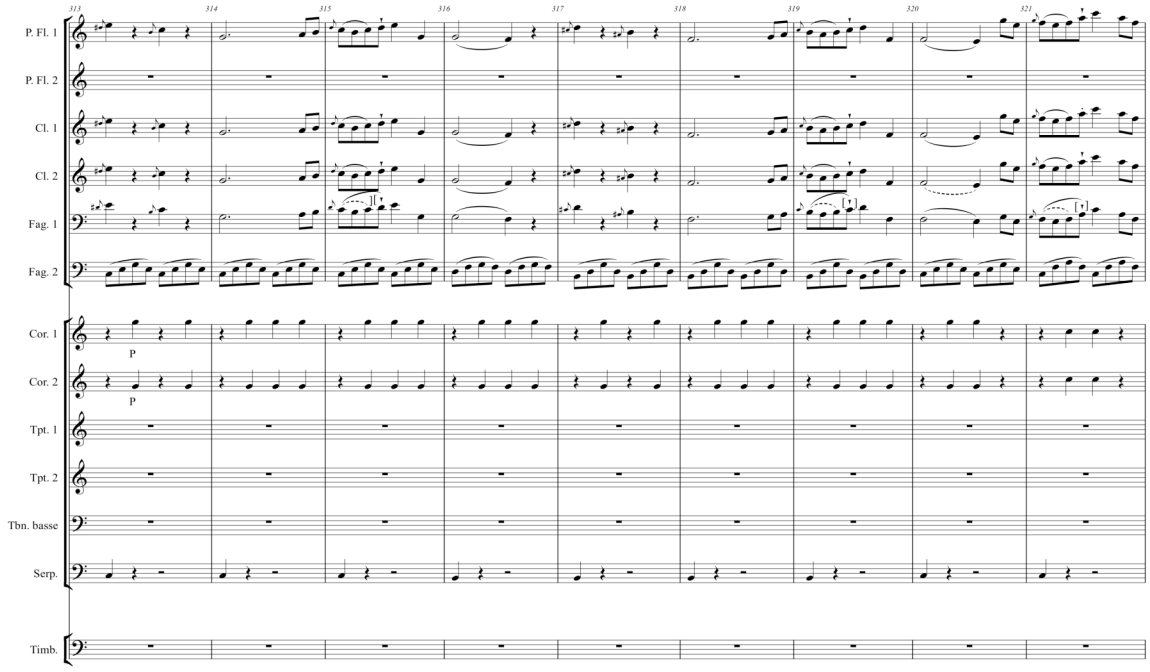
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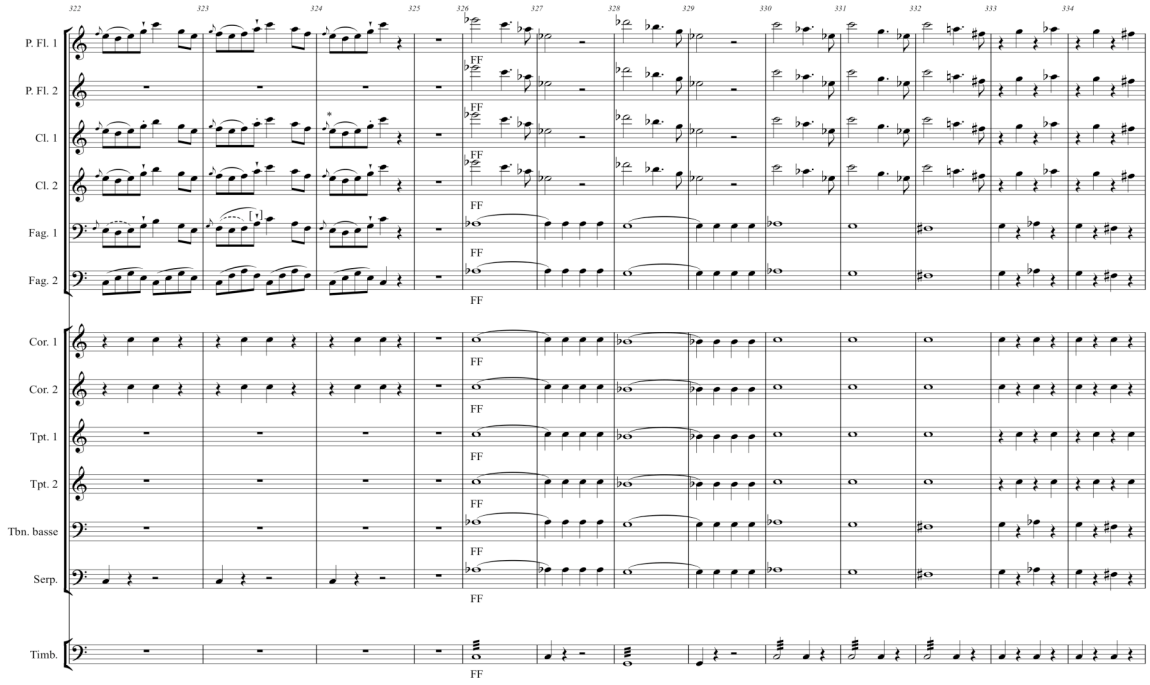
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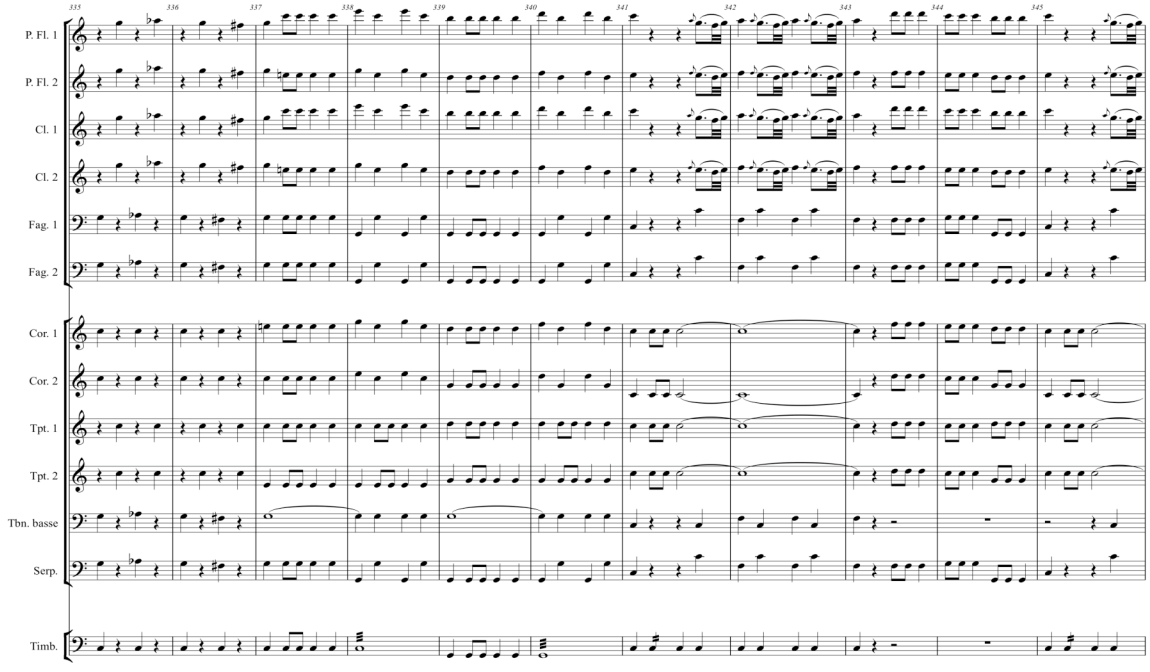
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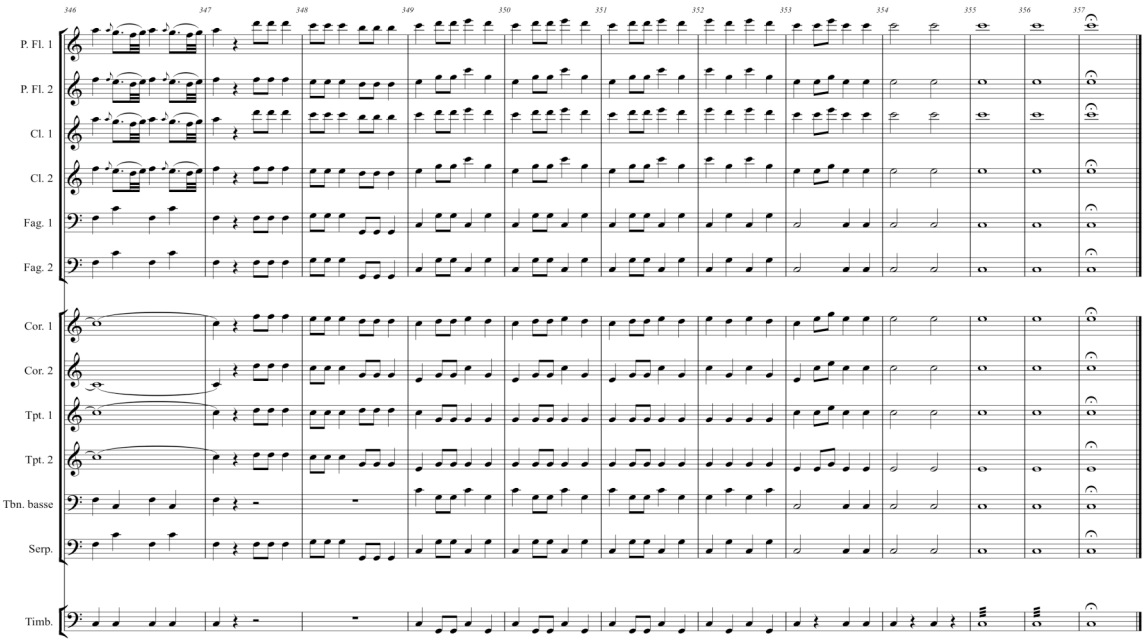
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Table B.1 Catel Critical Commentary

PART	BAR	BEAT(S)	COMMENTS
FL 2, CL 1	1	4	Added staccato markings
SRPT	2	1	Changed “PP” to “P”
FL, CL 2	3	4	Added missing “P”
CL 1	3	4	Added staccato markings
HRN 1	5-7	1-3	Added missing slurs
CL 2	6	1	Added missing “FF”
CL 1	6	1-3	Added missing slur
BSN 1	8	1-3	Deleted slur
CL 1	10	2	Added staccato markings
BSN 2	12	1	Added missing “FF”
WOODWINDS	12-END		A rare number of grace notes are sixteenth instead of eighth notes. The sixteenth note grace notes have been changed to eighth notes for the purposes of clarity. Despite the occasional discrepancy in the original parts, the difference in lengths are likely not meant to represent a difference in performance. A study of a selection of Catel’s surviving manuscript score reveal the use of only eighth note grace notes, and since the majority in this piece are as well, all grace notes have been changed to eighth notes.
TPT 2, TIMP	13	1	Deleted redundant “FF” not found in other parts
FL 2	16	1-3	Added missing tie
BSN 1	22	1-2	Added missing decrescendo
CL 2	24	1	Added staccato marking
CL 2	24	2-3	Added missing slur
SRPT	24	2, 4	Added sharp accidental to G pitches
BSN, SRPT	25	1	While not marked in the original parts, the first half note in the bar is likely intended to be an A-natural, carrying over from the previous bar and making the addition of the flat accidental on the second half-note necessary.
SRPT	25	1-3	Deleted slur
BSN	25	1-4	Original part has a decrescendo marking over the first two beats, crescendo was added to match the dynamic contour of other parts.
CL 2	25	1-3	Added crescendo to match other parts
CL 2	25-26	4-1	Added missing slur

PART	BAR	BEAT(S)	COMMENTS
FL 2	26	1	Added missing “P”
CL 2	26	1-2	Original part grouping is printed. Dotted slur represents the likely original intent, matching the majority of the presentations of this theme as well as the other parts.
HRN 1	41	1	Deleted redundant “FF” not found in other parts
FL 1	56	3	Deleted redundant “FF” not found in other parts
TPT 2	56-57		Deleted tie to match TPT 1 and other presentations of similar material
TPT 2	66	1-2	Rhythm changed from “quarter-eighth-eighth” to “eighth-eighth-quarter” to match other parts and other statements of similar material
BSN	68-70	2	No slur appears in the original parts, however technical considerations, common performance practice, and presentations of this theme in other parts make the dotted slurs the likely original intent.
FL 1	75-78	3	Original part includes the printed staccato markings. These markings do not appear in other parts and do not return to the FL part in future presentations. It may be in error, or the composer may have notated the articulation in the FL part with the expectation that the copyist would transfer the marking to all similar parts. Since no definitive solution can be found, the original markings are printed, and the style selected should be applied to all further presentations of this material.
BSN	84	1	Added missing “PP”
BSN 1	84-87		Slurs in the original part are printed, however the dotted slur represents the likely original intent, matching the majority of the presentations of this theme.
FL 1	107	2	Note changed from G to B
SRPT	110	1	Deleted oddly place slur over G half-note, could be ink bleed and not a slur marking
HRN 2	115	1	Added redundant “FF”

PART	BAR	BEAT(S)	COMMENTS
HRN 2	122	1	Deleted slur holding over from previous bar. Manuscript has a line break at this point and no slur originates from the note on the previous line. Slur also does not match other parts.
BSN 2, SRPT	124	1	Change dynamic from “P” to “PP”
CL 1	126	1-3	Articulation changed from four eighth notes under one slur to the articulation represented by the dotted slurs and bracketed staccato marking to match other presentations of the theme.
CL 1	128	1, 3	Grace notes changed from sixteenth to eighth notes
CL 1	133-135	1	Grace notes changed from sixteenth to eighth notes
CL 2	138	3-4	Added missing slur
CL 1	144	1, 3	Grace notes changed from sixteenth to eighth notes
CL 1	144	3	Sharp accidental deleted on grace notes. Sharp accidental added to fundamental. Grace note changed from a sixteenth to eighth note.
CL 1	146	1	Added missing grace note
FL 1	146	2	Added missing staccato marking
FL 1	149	2	Added missing staccato marking
HRN 1	153		Added “FF”
SRPT	153	1	“FF” marking moved from downbeat of m. 154 to downbeat of m. 153
TPT 1	154	3	Deleted redundant flat accidental caused by a line break in the middle of the bar
BSN, SRPT	159	3	Added missing flat accidental
HRN 1	163	3	Deleted redundant flat accidental caused by a line break in the middle of the bar
FL	165-166	4-1	A slur appears in FL 2 but not in FL 1. There is no evidence to suggest either the slurs deletion of the addition of the slur in FL 1. Although other parts do not tie over the bar line, the flute parts are different, since they change pitches and begin a slur. Discretion is left to the conductor.

PART	BAR	BEAT(S)	COMMENTS
TIMP	180	2	Original part has a quarter note G with two stem slashes on beat two that are crossed off by a large slash in ink that appears intentional and not consistent with ink bleed from other pages. This note has been omitted. Omitting the note also matches the rhythm of other parts.
HRN 1	182	1	Original part has a half note without corresponding half rest. Duration changed to a whole note to match other parts.
B.TBN	189-190		Added missing tie
FL 1, CL 1	199	1	Original parts have no flat accidental marked. The sequence suggests the note may have originally been intended to be a B-flat, however since this line does not repeat it is not possible to definitively edit the part. The flat has been included in parenthesis and discretion is left to the conductor.
CL 1	200	1-3	Original slur only included first two notes. The dotted slur represents the likely original intent.
FL, CL	215-220		Original parts vary greatly in terms of the slurring pattern. Per common practice of the period, the inclusion of some printed slurs suggest the copyist should have transferred the articulation to other parts and future statements of similar material. With that in mind, dotted slurs have been added to represent the likely original intent.
FL 1, CL 1	221-224		Original slur patterns are printed. Dotted slurs represent the likely original intent and match the majority of the presentations of this theme.
HRN 2	225	2	Original part has a quarter note with a slash through the stem and two small marks over the note-head. The marking represents two eighth notes, therefore the marking has been replaced with eighth notes for ease in modern performance.
FL 2, CL	227-228		Original slur patterns are printed. Dotted slurs represent the likely original intent and match the majority of the presentations of this theme.

PART	BAR	BEAT(S)	COMMENTS
FL 1	227-230		Original slur patterns are printed. Dotted slurs represent the likely original intent and match the majority of the presentations of this theme.
HRN 2	229-230	3-1	Added missing tie
FL 2	241-244	3	Staccato marking does not appear in the FL 2 part in other instances, however it did appear in FL 1 at the original presentation of the theme. The material should be performed with the same articulation as earlier.
HRN 2, SRPT	247		Added missing “FF”
SRPT	248	1	Deleted errant “F” marking
BSN 2	250	2	“P” changed to “PP” to match surrounding parts
CL 1	250-253		Original slurs are printed. Dotted slurs represent the likely original intent and match the majority of the presentations of this theme.
BSN	250-259		Original slurs are printed. Dotted slurs represent the likely original intent and match the majority of the presentations of this theme.
BSN 2	279-280		Added missing tie
FL 2	280	1	Added missing flat accidental
HRN 2	281	1	“FF” changed to “F”
BSN 1	287	1	Added flat accidental
BSN 1	290-292		Part contains no slur, however performance practice and practical considerations suggest the slur pattern indicated by the dotted slurs.
CL 2	291	1	Added missing “FF”
HRN 1	293	1	Added “FF”
CL 1	297	1, 3	Dynamic changed from “PP” to “P.” Grace notes changed from sixteenth to eighth notes.
FL 1	299-303	2	Added staccato marking to match the first statement of the theme
CL 1	299	1-2	Original articulation is printed, however the likely original intent is notated with dotted slur and an added staccato marking, matching other presentations of the theme. Grace note changed from sixteenth to eighth note.
FL 1, CL 1	300	1-3	Added missing slur

PART	BAR	BEAT(S)	COMMENTS
CL 1	301	1, 3	Grace note changed from sixteenth to eighth note
CL 1	303	1-2	Original part includes no slur or staccato marking. Dotted slur and added staccato mark represent the likely original intent.
CL 1	305	1	Grace note changed from sixteenth to eighth note
CL 1	306	1	Grace note changed from sixteenth to eighth note
CL 1	309	1, 2	Added missing slur to beat one and missing staccato marks to beat two
CL 1	311	3	Added missing natural accidental
SRPT	311	4	Added missing sharp accidental
BSN 1	312	1-3	Original articulation of five notes under a single slur is printed, however the dotted slur and added staccato marking represent the likely original intent.
FL 1, CL 1	312	1-3	Added slur marking found in CL 2
BSN 1	315	1-2	Original articulation is printed, however dotted slur and added staccato marking represent the likely original intent and match other presentations of the theme. Grace note was also added.
BSN 1	319	1-2	Original articulation is printed, however dotted slur and added staccato marking represent the likely original intent and match other presentations of the theme. Grace note was also added.
CL 2	320	1-3	Added missing slur
BSN 1	321	1-2	Original articulation is printed, however dotted slur and added staccato marking represent the likely original intent and match other presentations of the theme.
BSN 1	322	1-2	Original part contains no articulation markings, articulations were added to match the likely original intent.
BSN 1	323	1-2	Original articulation is printed, however dotted slur and added staccato marking represent the likely original intent and match other presentations of the theme.
CL 1	324	1	Grace note changed from sixteenth to eighth note
FL 2	326	1	Changed pitch from D-flat to E-flat
B.TBN	330		Deleted slur to match other parts

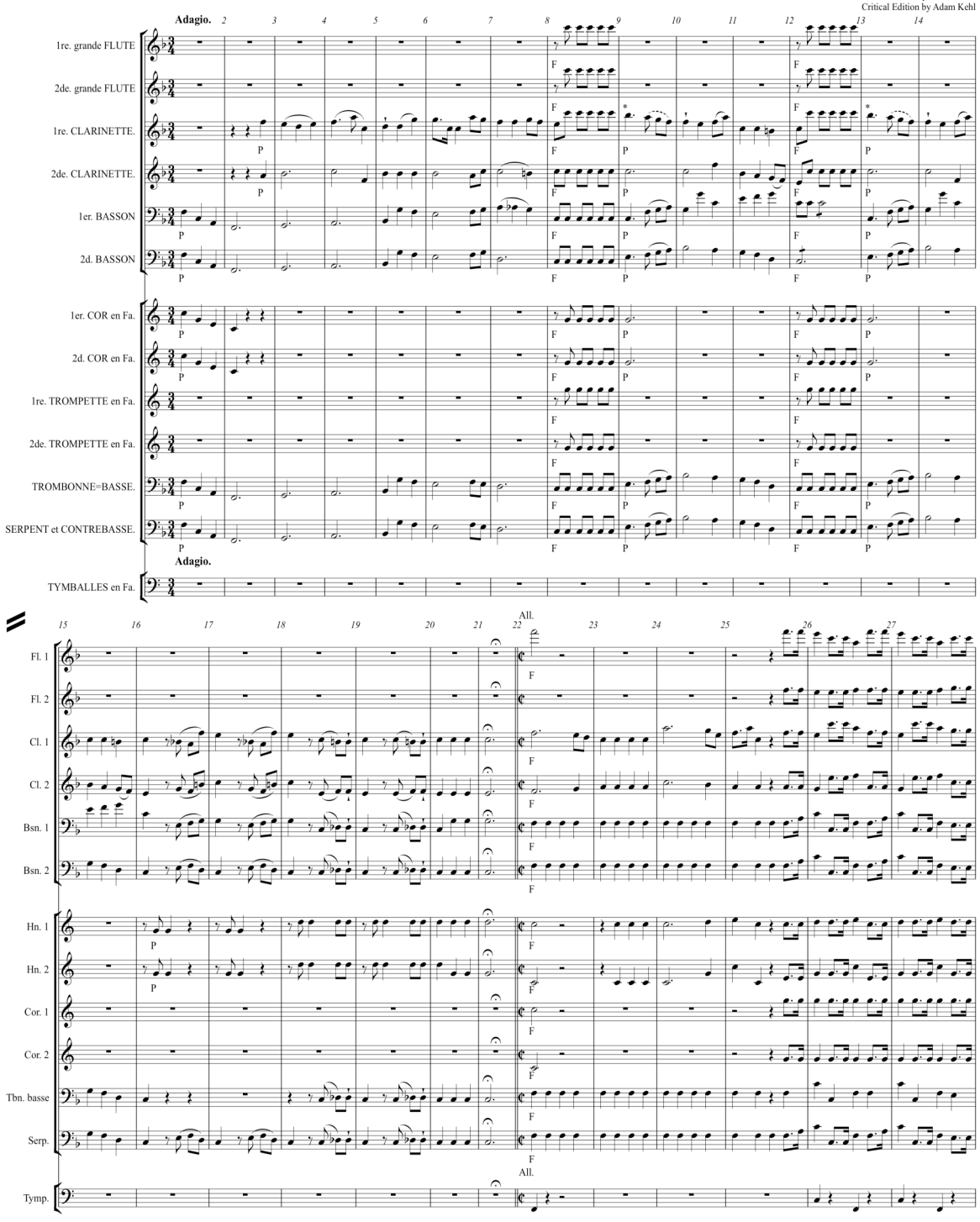
PART	BAR	BEAT(S)	COMMENTS
HRN	335-336		Original pat has quarter notes on beats 2 and 4 with rests on 1 and 3. Part changed to quarter notes on beats 1 and 3 and rests on 2 and 4 to match other statements of this rhythmic pattern and remain consistent with other similar parts.
TPT 2	344	1-2	Rhythm changed from "quarter-eighth-eighth" to "eighth-eighth-quarter" to match other parts and other statements of similar material.

APPENDIX C – JADIN CRITICAL EDITION (SCORES AND CRITICAL COMMENTARY)

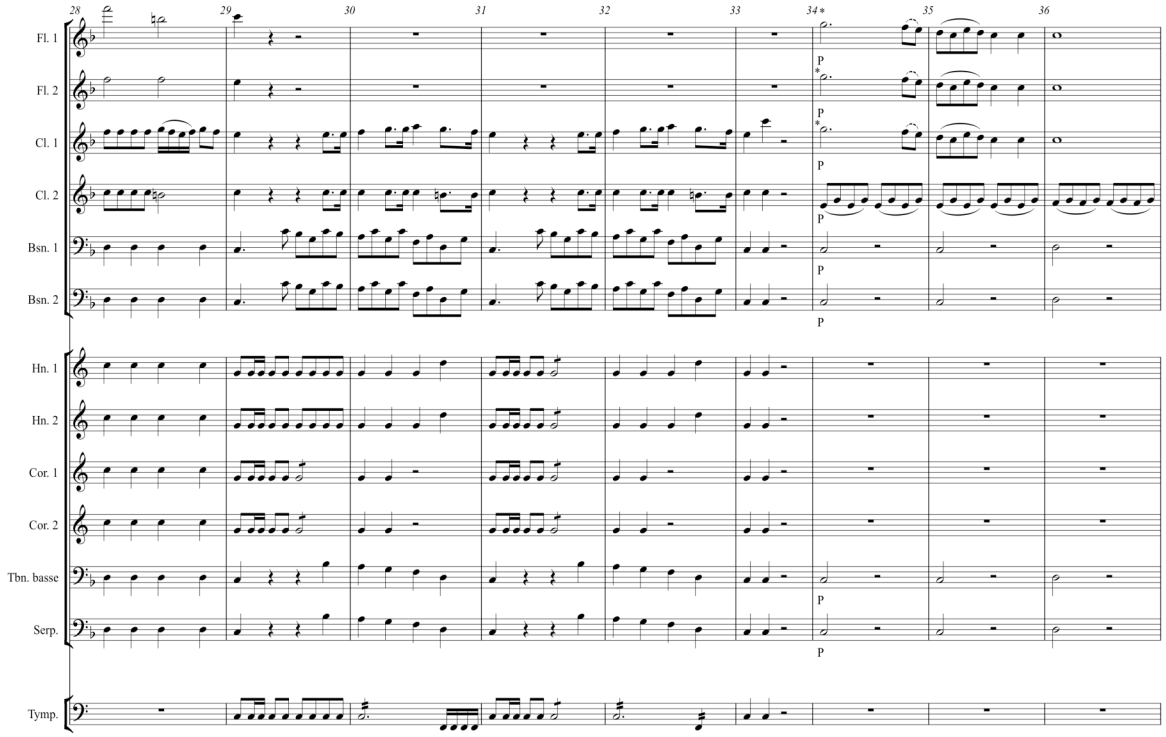
Ouverture

Pour Instruments a Vent

Hyacinthe Jadin
Critical Edition by Adam Kehl



* = Please see critical commentary for editorial information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Cor. 1
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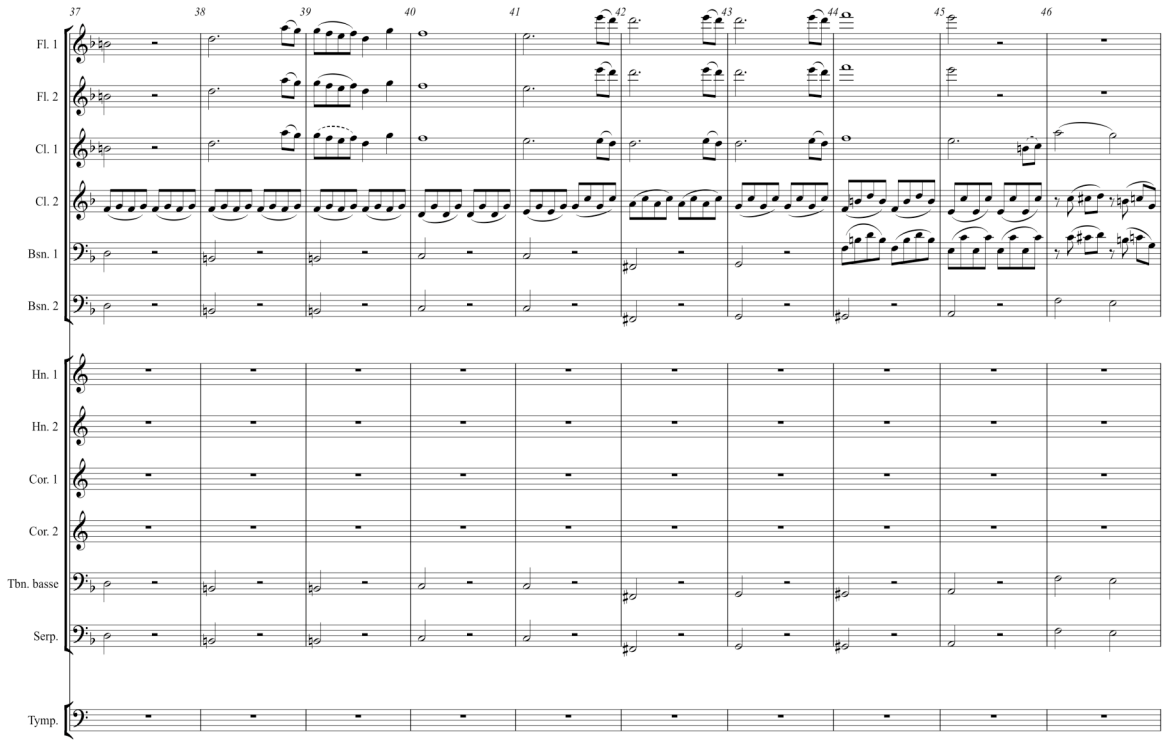
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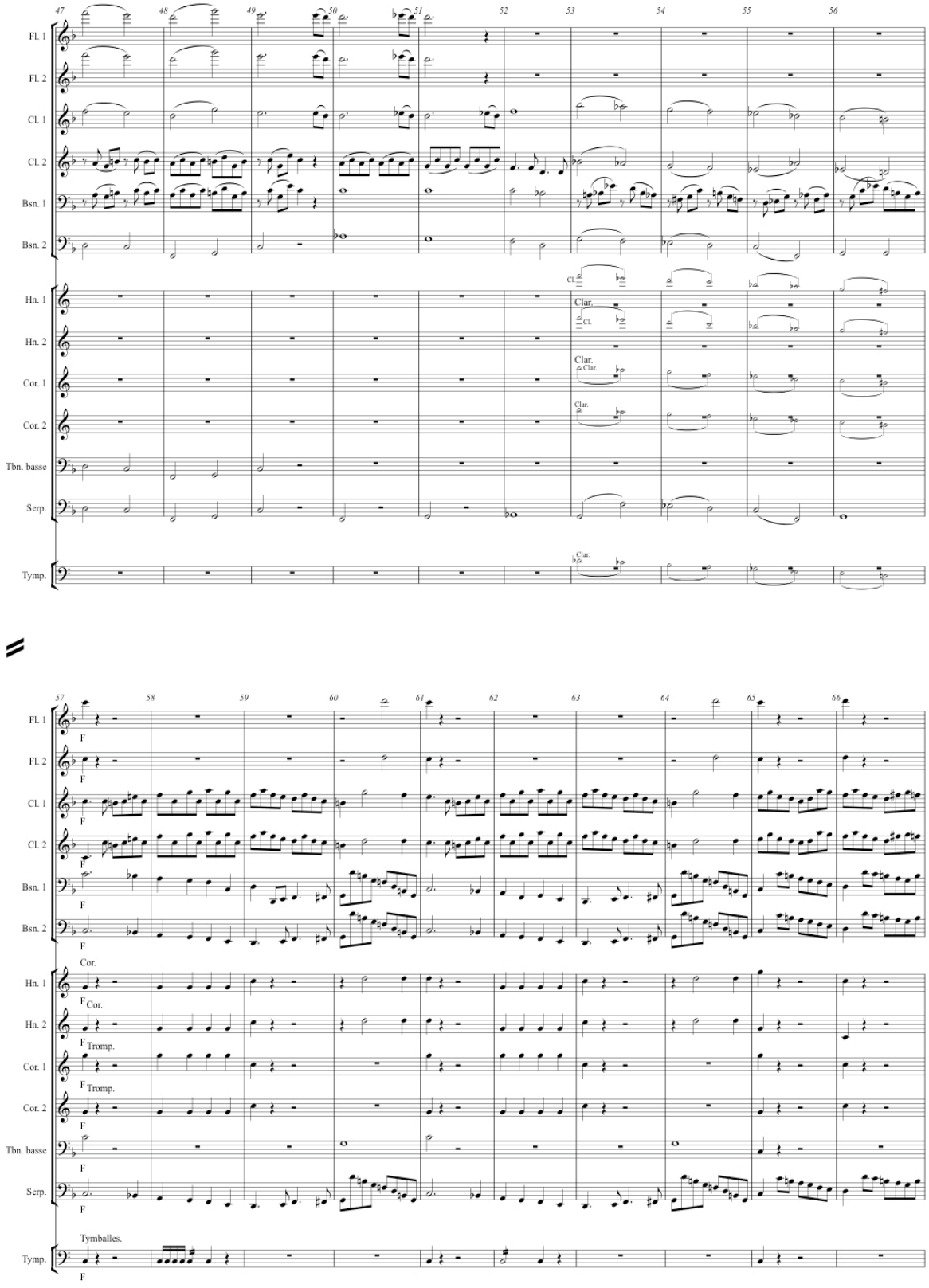
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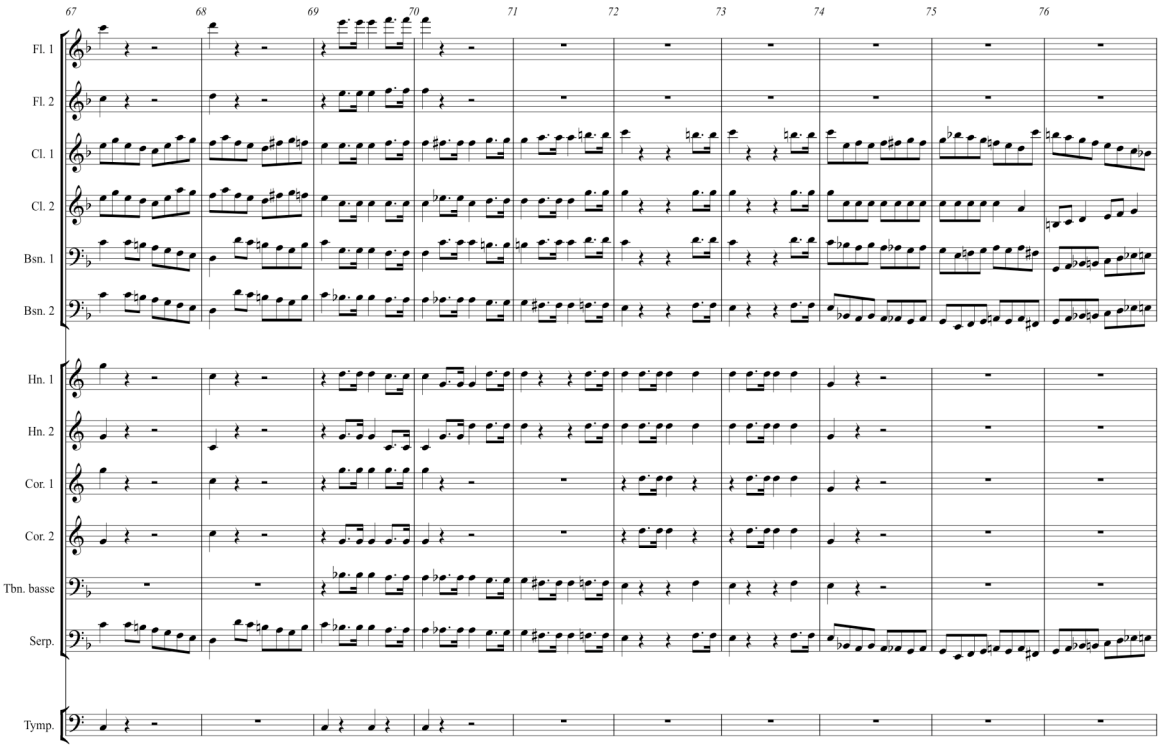
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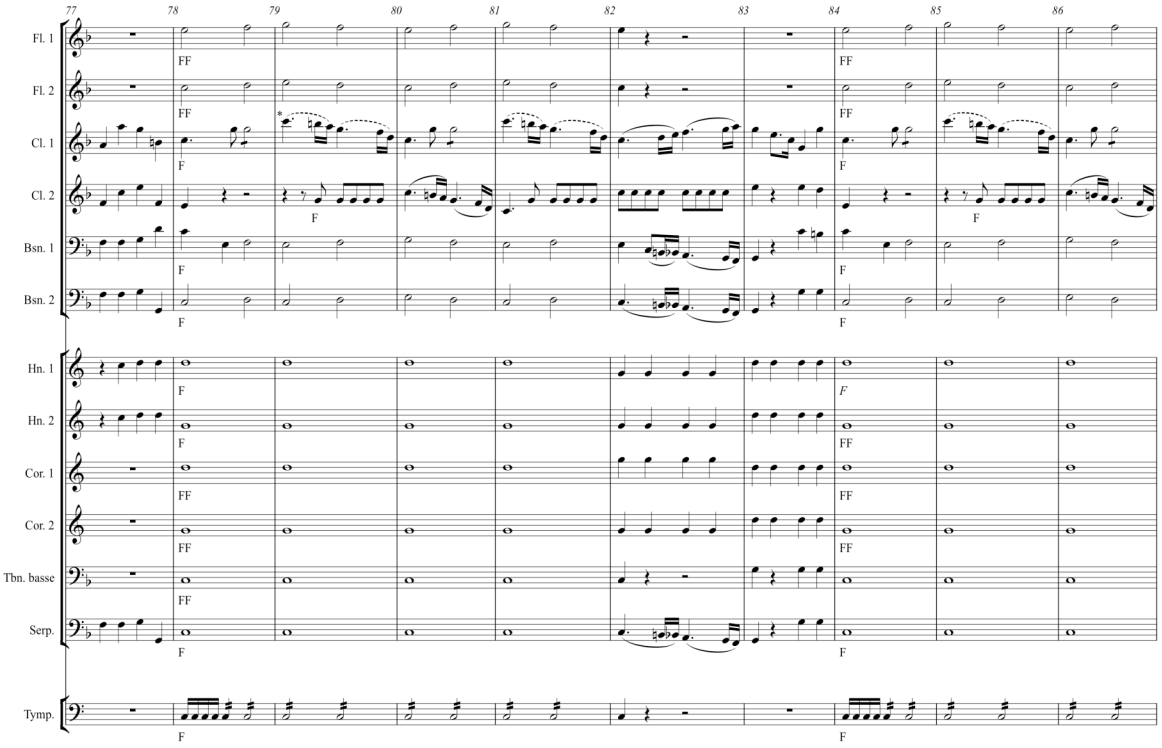
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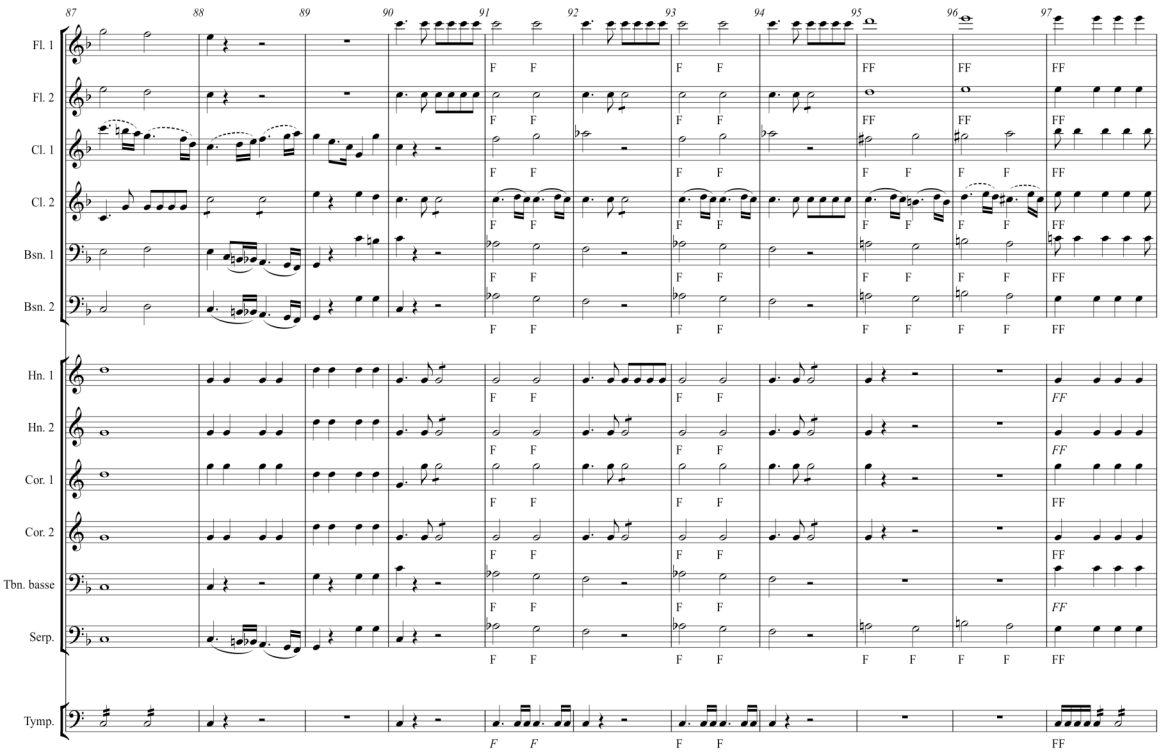
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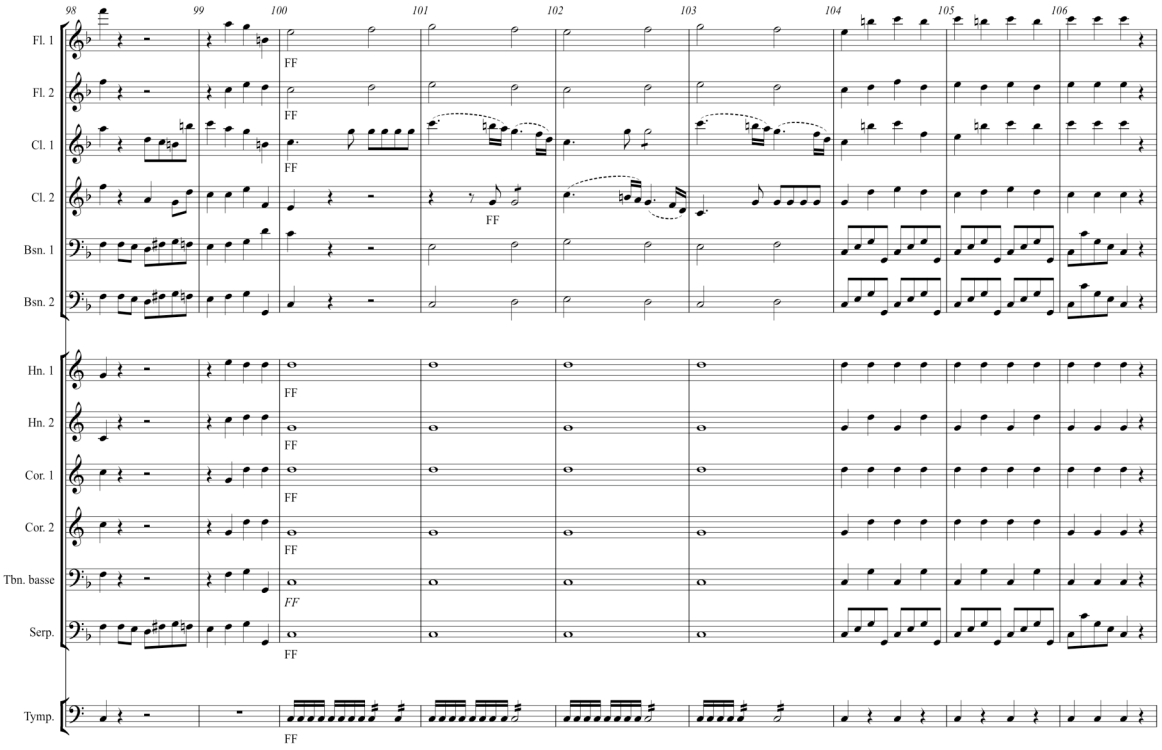
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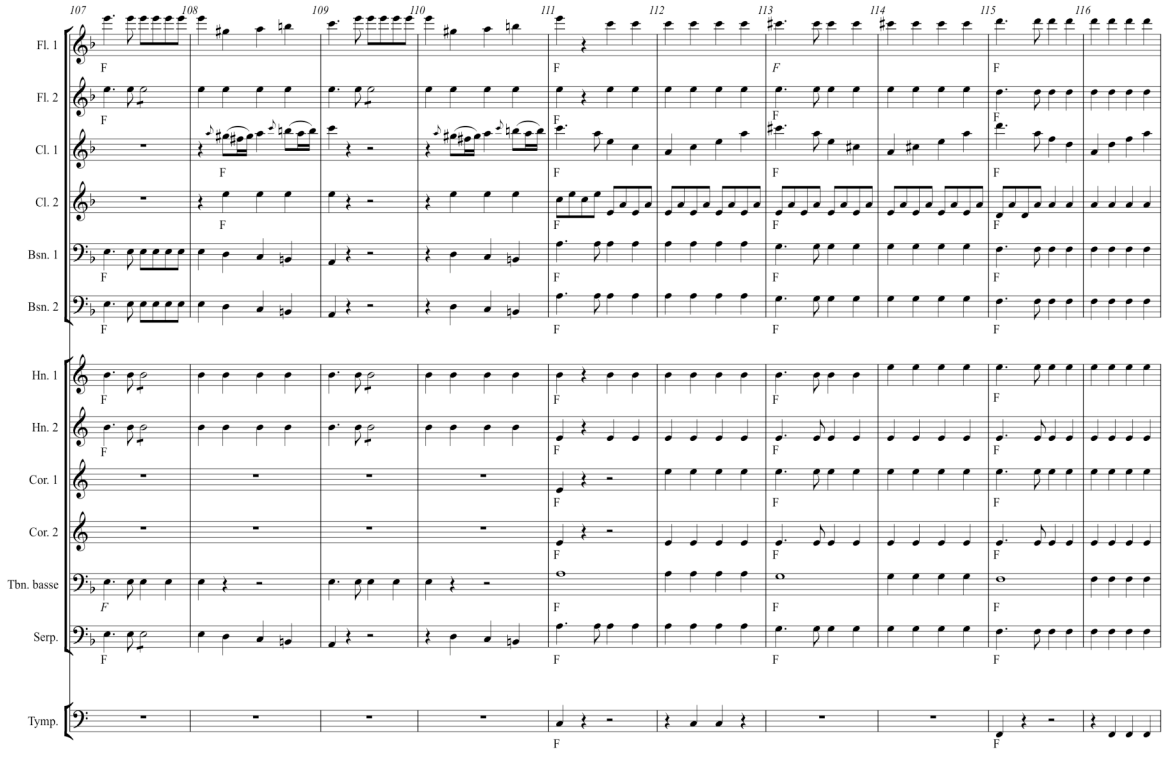
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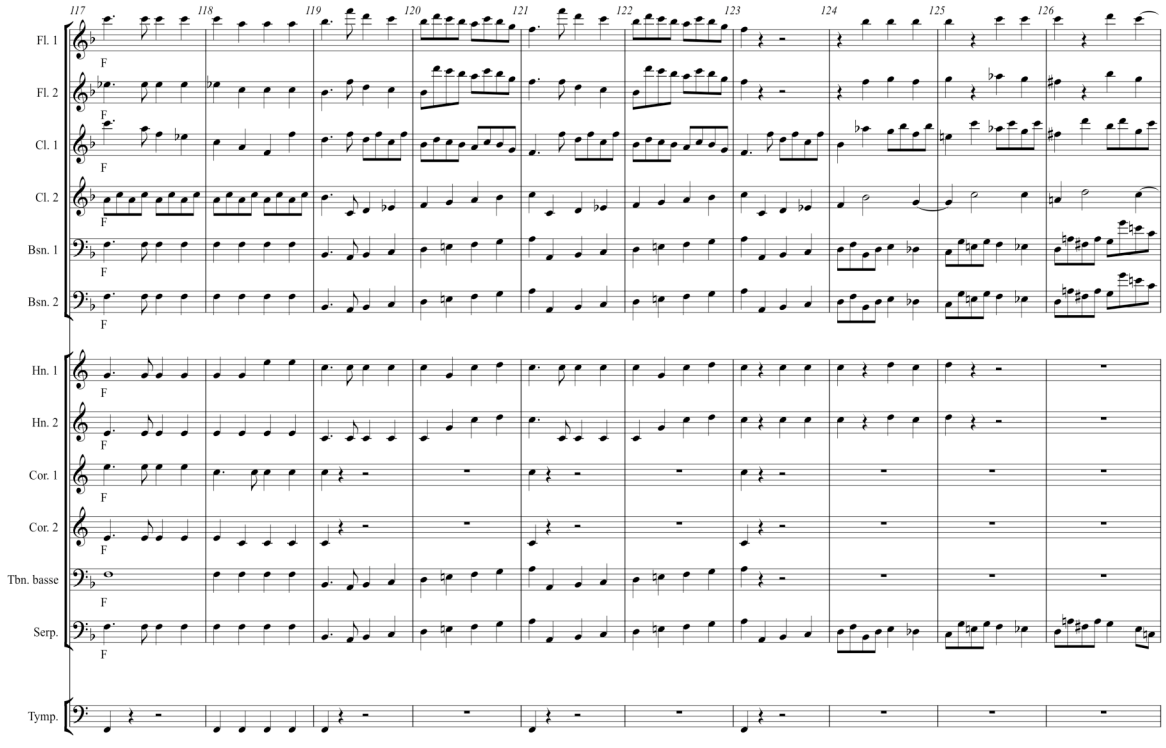
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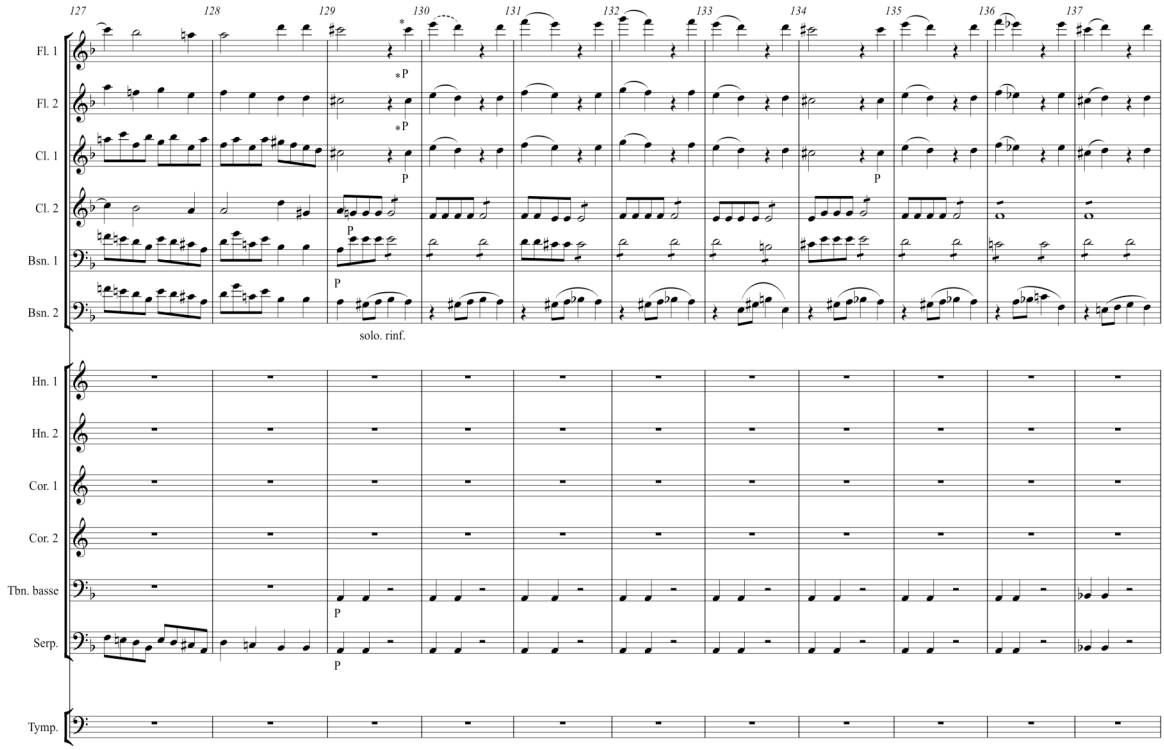
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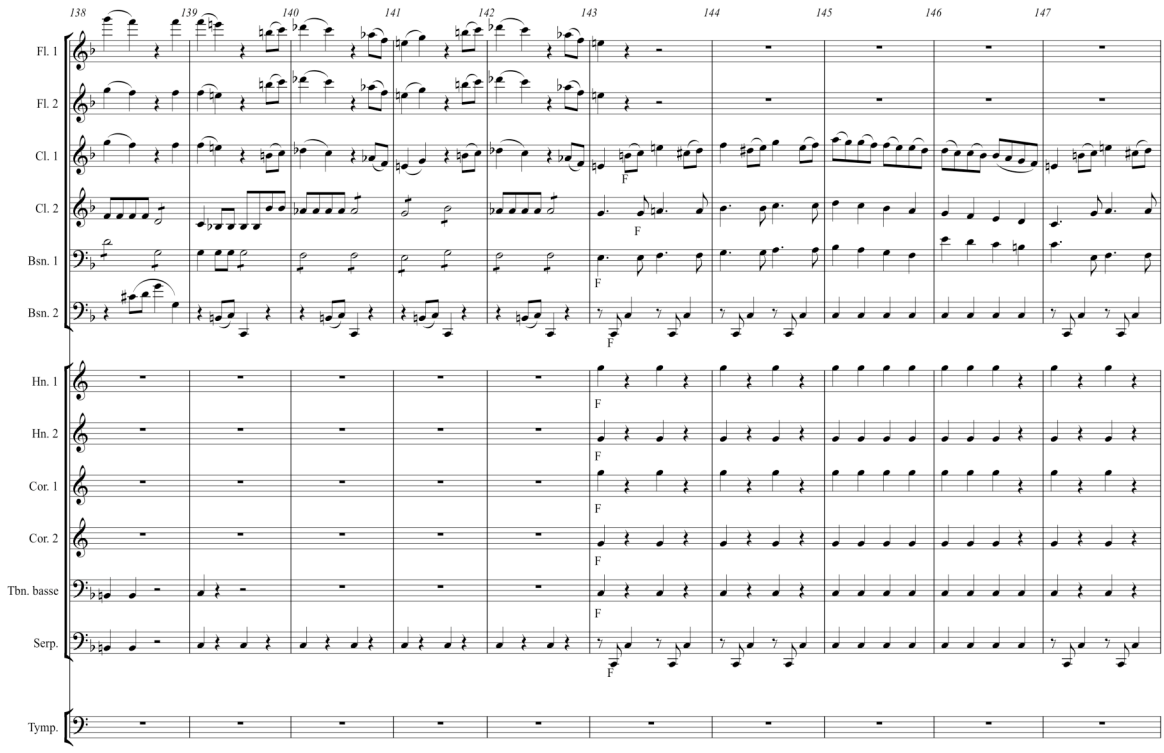
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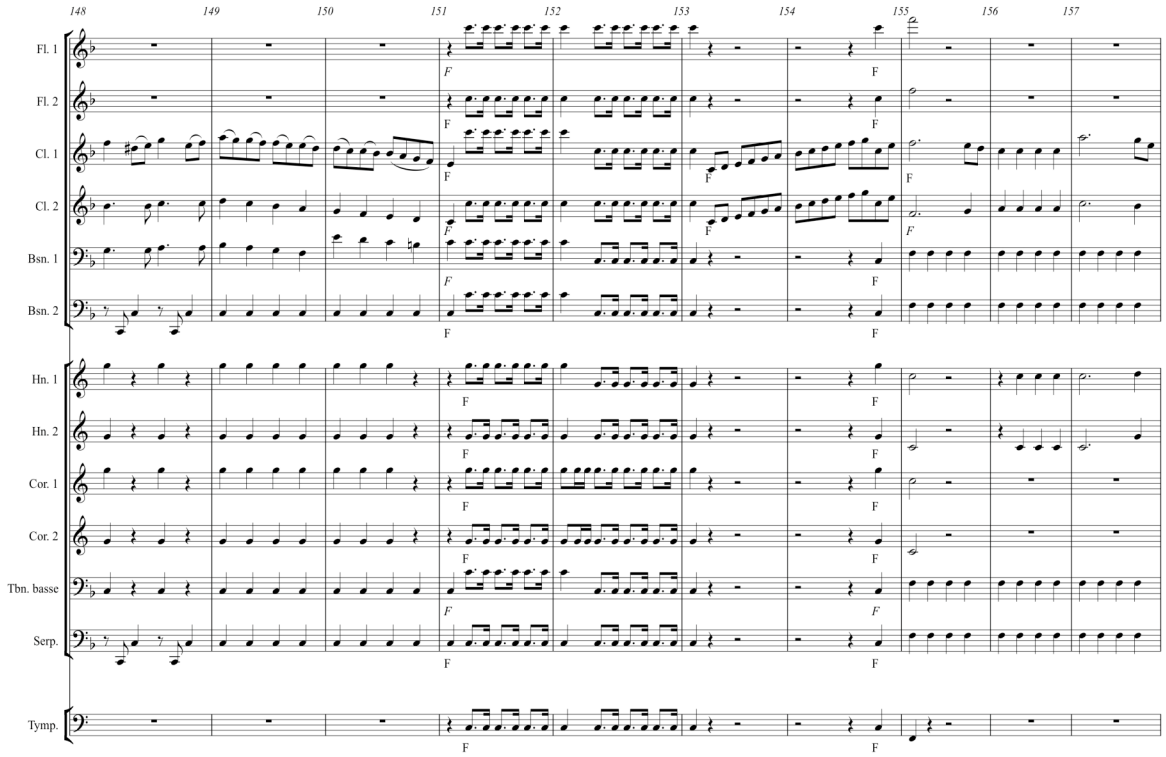
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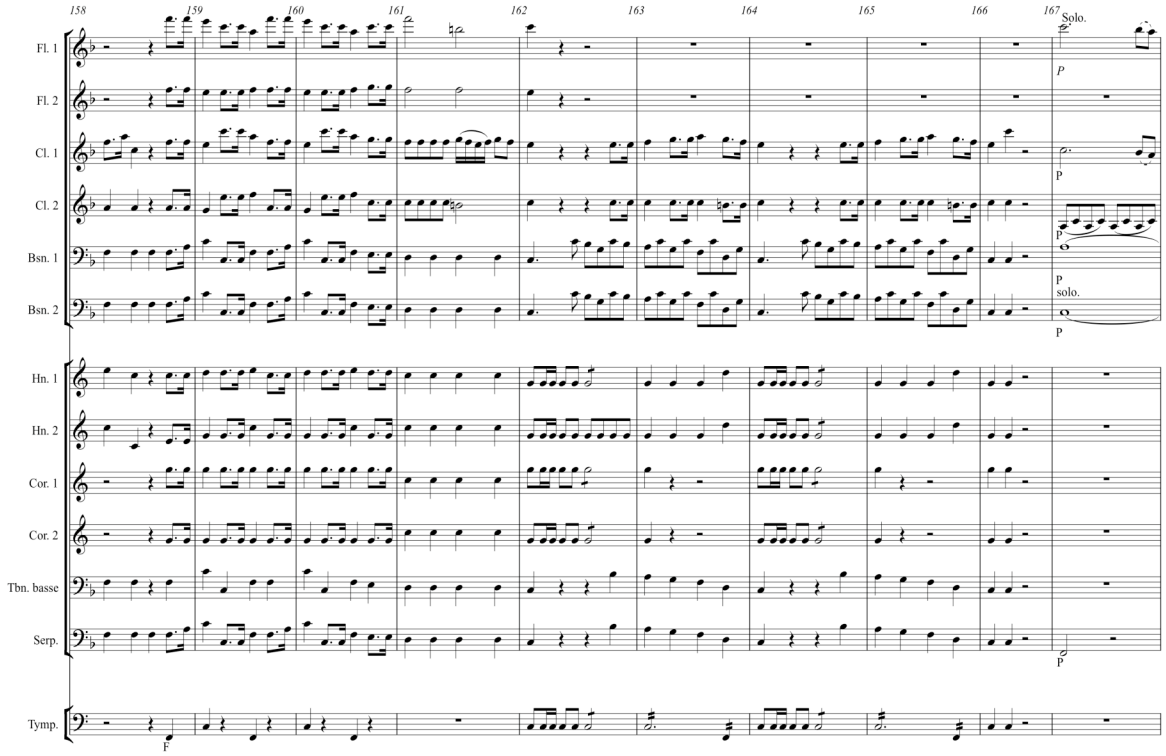
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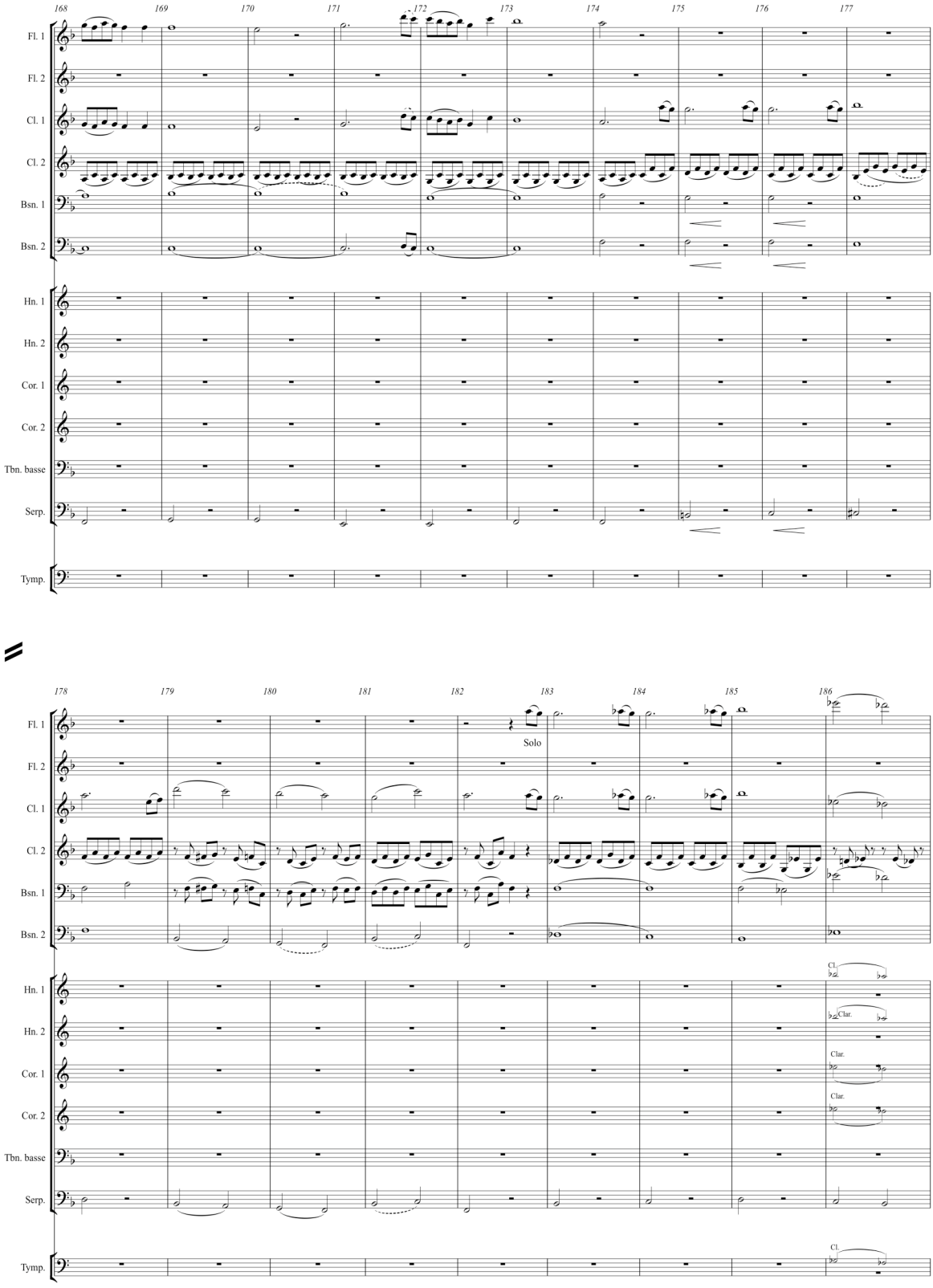
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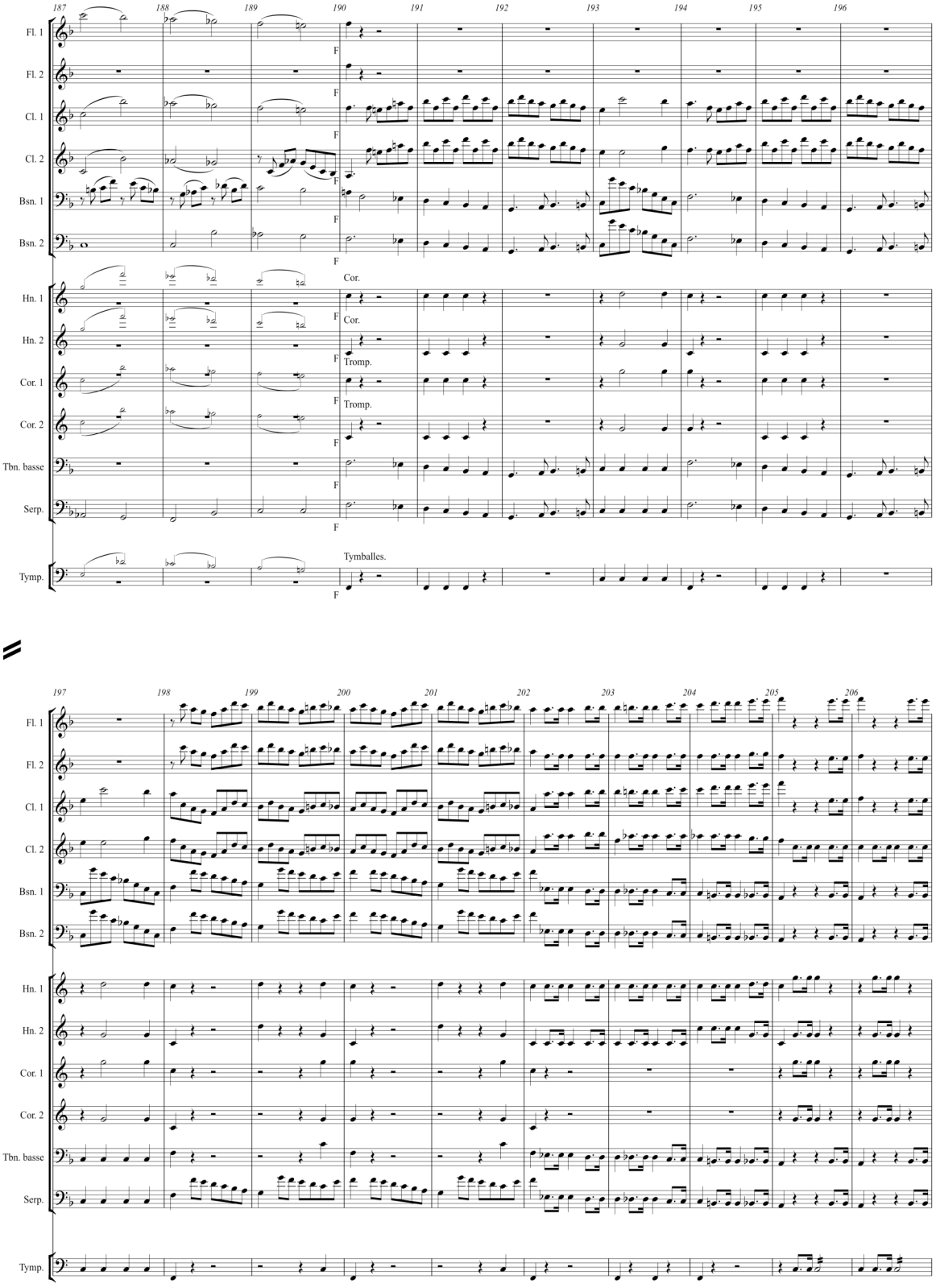
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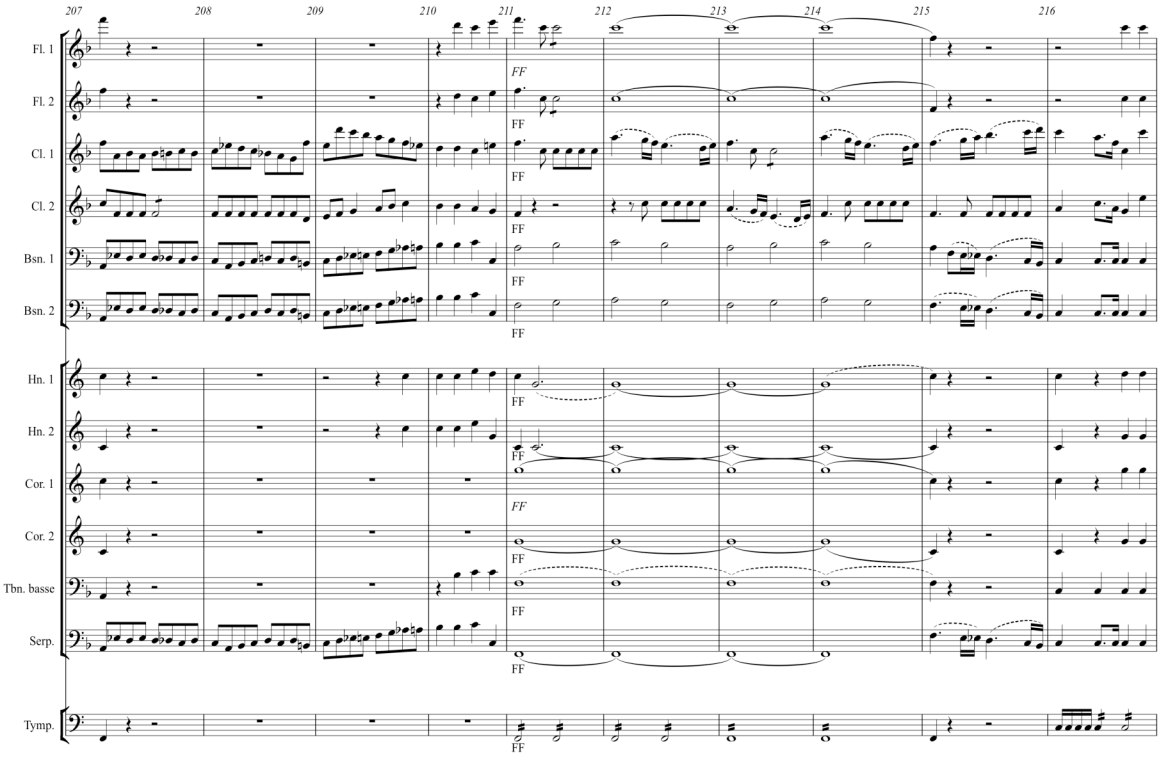
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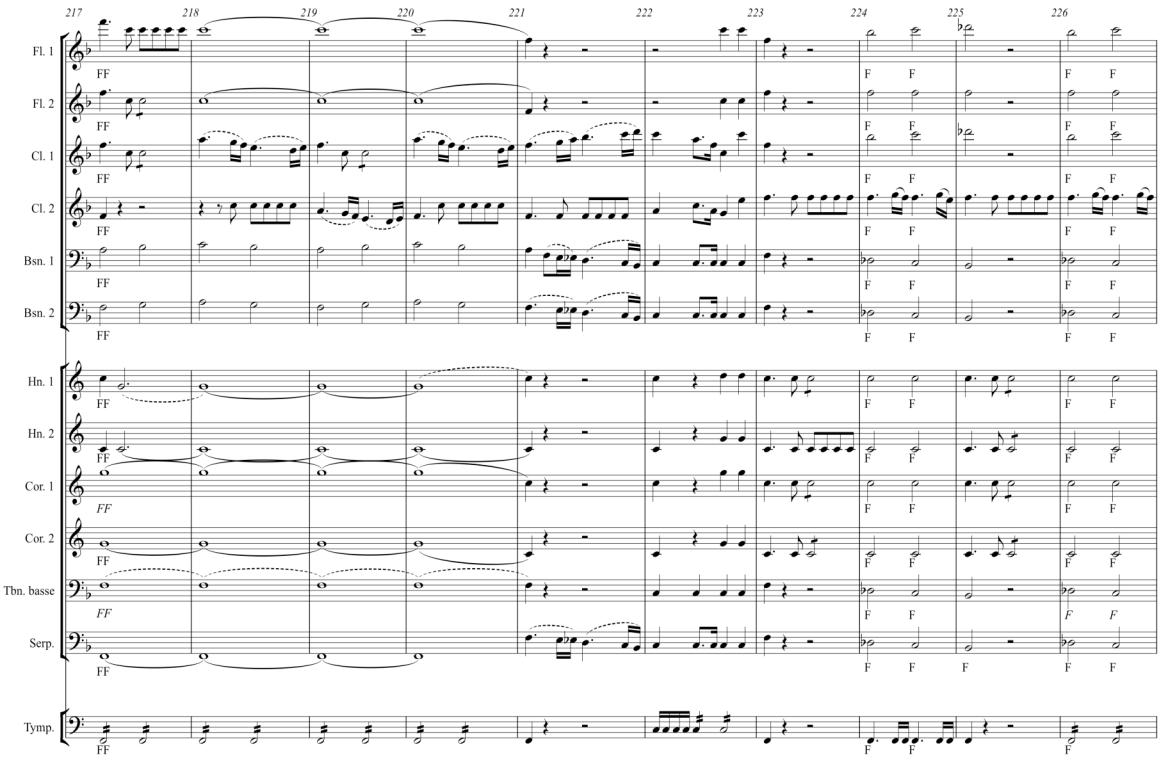
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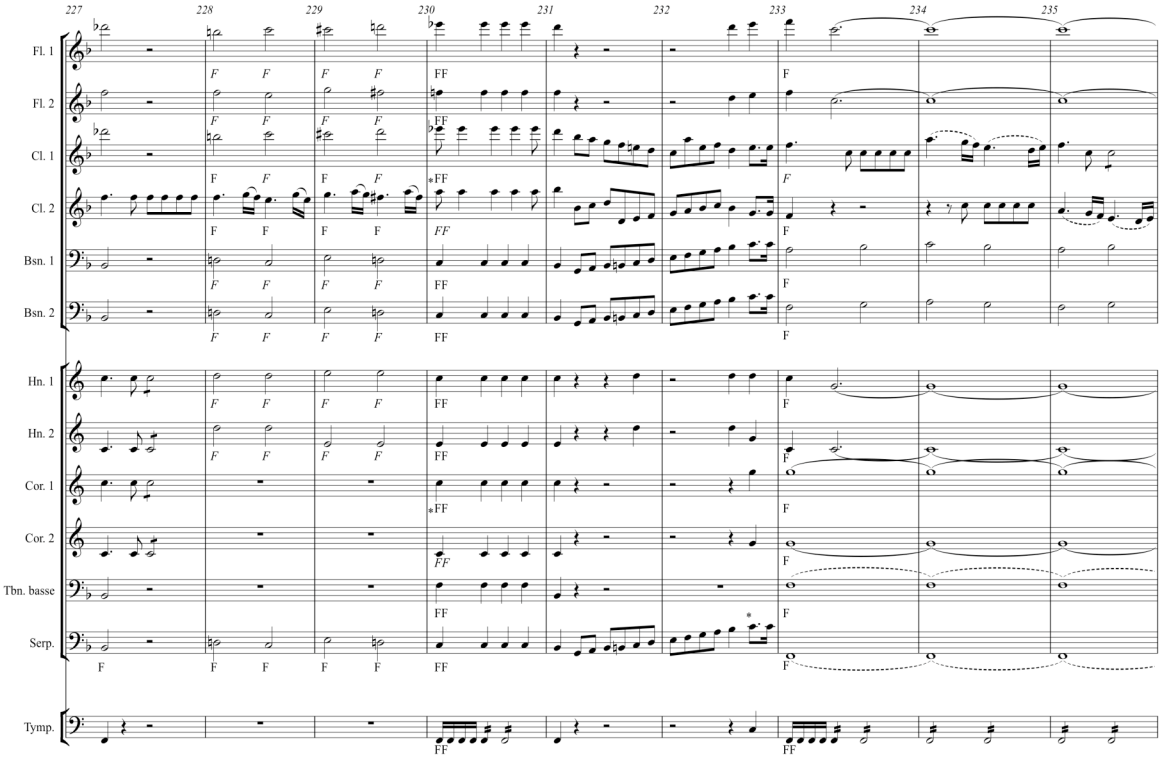
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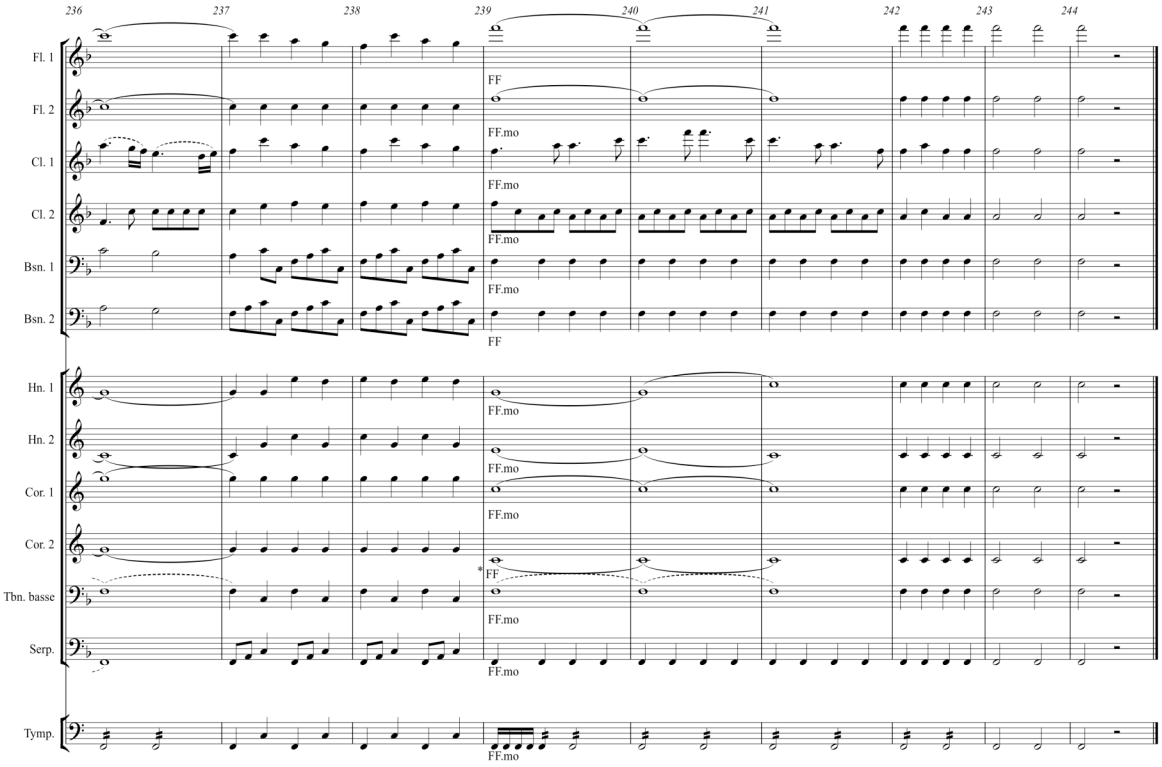
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Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Cor. 1
Cor. 2
Tbn. basse
Serp.
Tymp.

Table C.1 Jadin Critical Commentary

PART	BAR	BEAT(S)	COMMENTS
CL 1	9		Slur in original part is unclear as to its exact start and end. The best visual estimation is a slur covering the full bar, however the dotted slur represents the likely original intent based on future presentations that are marked clearly.
CL 1	13		Slur in original part is unclear as to its exact start and end. The best visual estimation is a slur covering the full bar, however the dotted slur represents the likely original intent based on future presentations that are marked clearly.
CL 1	14	1	Added missing staccato marking
BSN 1	25	4	Deleted errant slur
FL 1, FL 2, CL 1	34		Slur in original part is unclear as to its exact start and end. The best visual estimation is a slur covering the full bar, however the dotted slur represents the likely original intent based on future presentations that are marked clearly.
CL 1	39	1-2	Slur in original part is unclear as to its exact start and end. The best visual estimation is a slur covering the full bar, however the dotted slur represents the likely original intent based on future presentations that are marked clearly.
CL 1	45	4	Missing slur added to match future presentations of the theme
FL 2	49		Original part has a half note followed by a quarter note rest; rhythm has been changed to a dotted half note to reflect other parts and other presentations of similar material.
B.TBN	64		Original part marks three bars of rest preceding this entrance, however this errant number marking shifts the part one bar off for the remainder of the piece and does not fit with the thematic and harmonic construction of the piece. It has been adjusted to two bars of rest.
BSN 2	76	n.4	Changed flat accidental to natural accidental

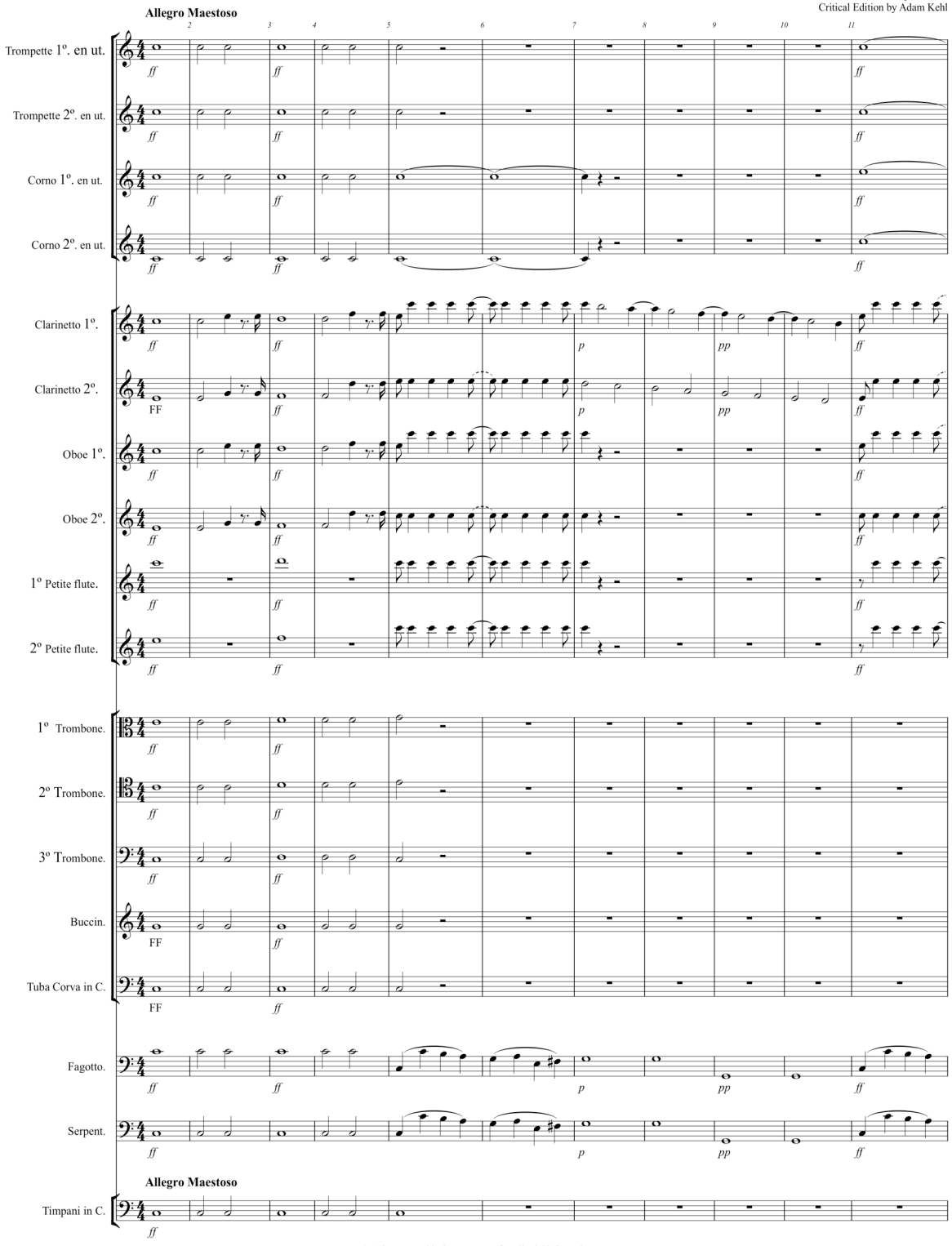
PART	BAR	BEAT(S)	COMMENTS
CL, BSN, SRPT	79-END		The slurring patterns in CL 1 are extremely inconsistent or missing entirely through each presentation of this motive. Based on other parts with the same canonic material, and some of the most clearly marked figures in the CL 1 part, the dotted slurs represent the likely original intent. At times, the part is potentially marked with slurs over only the sixteenth notes, however that marking appears only sporadically and is not consistent with any other parts.
HRN 1	84	1	Added missing “F”
TIMP	91	1, 3	Changed “FF” to “F”
CL 2	96		Added missing slurs
B.TBN	97	1	Added missing “FF”
HRN	97	1	Changed “F” to “FF”
B.TBN	100	1	Added missing “FF”
CL 2	102		Added missing slurs
B.TBN	107	1	Added missing “F”
FL 1	113	1	Added missing “F”
HRN 1	116	1	Deleted redundant “F” marking
FL 1	129-130		Original part has clearly separate slurs connecting beat four of each bar to beat one of the following bar, and slurs connecting beat one and two of each bar. The slurs connecting beat four and beat one have been deleted to match the majority of the presentations of this theme.
FL 2, CL 1	129-133		Original part has clearly separate slurs connecting beat four of each bar to beat one of the following bar, and slurs connecting beat one and two of each bar. The slurs connecting beat four and beat one have been deleted to match the majority of the presentations of this theme.
FL 1	132-133		Original part has clearly separate slurs connecting beat four of each bar to beat one of the following bar, and slurs connecting beat one and two of each bar. The slurs connecting beat four and beat one have been deleted to match the majority of the presentations of this theme.
CL 2	139	4	Added missing natural accidental
BSN 1, B.TBN	151	1	Added missing “F”
FL 1, CL 2	151	1	Changed “FF” to “F”

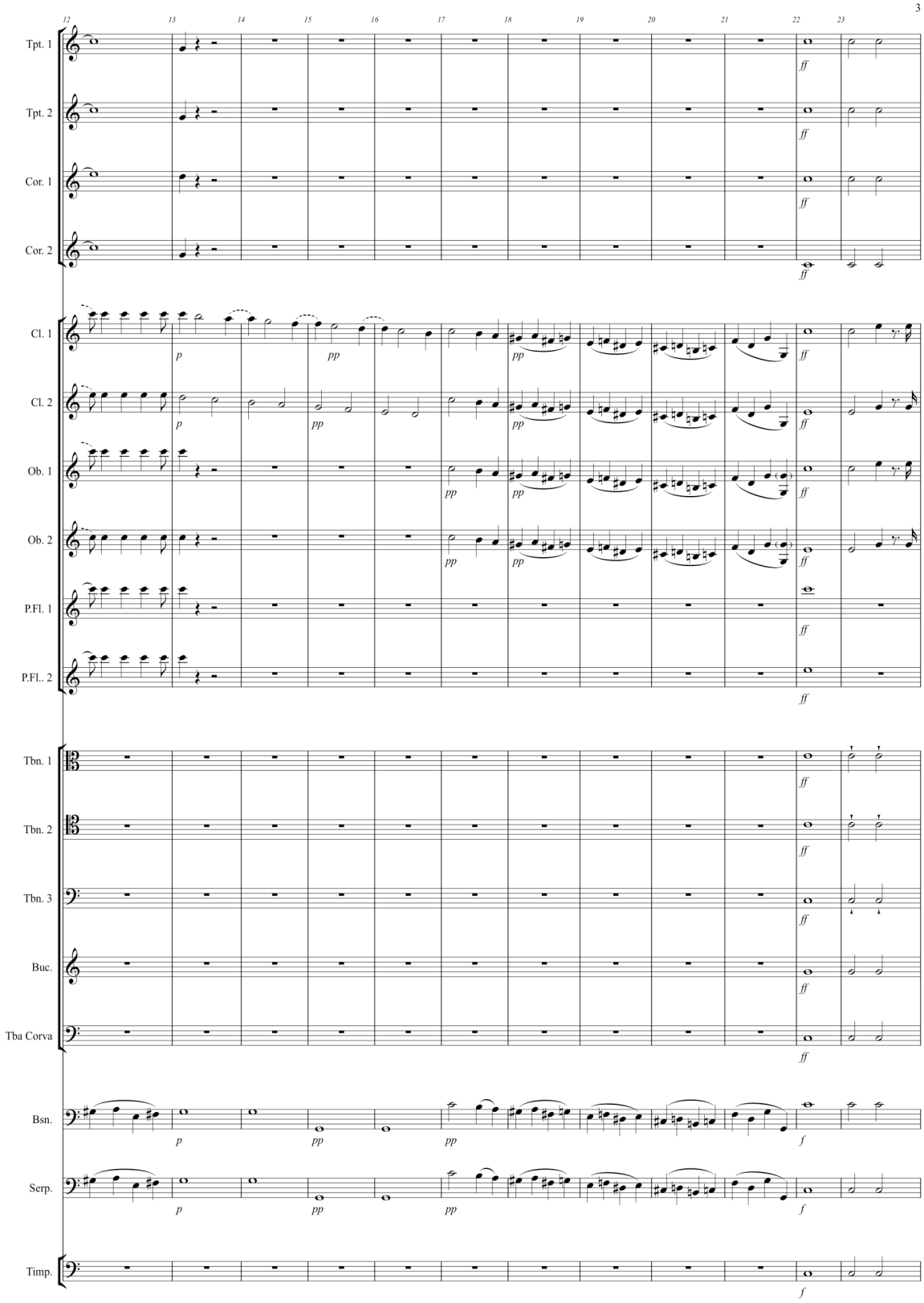
PART	BAR	BEAT(S)	COMMENTS
B.TBN	154	4	Added missing “F”
CL 2	155	1	Added missing “F”
FL 1, CL 1	167	4	Added missing slur
FL 1	167	1	Added missing “P”
BSN 1	170		Added missing tie
FL 1, CL 1	171	4	Added missing slur
CL 2	177		Original slur is printed, dotted slurs represent the likely original intent based on other presentations of the motive.
BSN 2	180-181		Added missing slurs
SRPT	181		Added missing slur
FL 1, TPT 1	211	1	Added missing “FF”
HRN 1	211	2	Tie added to match other parts
B.TBN	211-214		Added slurs represent likely original intent based on other parts
TPT 1	214		Slur added to match other parts
TPT 1, B.TBN	217	1	Added missing “FF”
HRN 1	217		Tie added to match other parts
B.TBN	217-221		Added missing ties
TPT 1	220		Added missing slur
B.TBN	226	1, 3	Added missing “FF”
CL 1	228-229	3	Changed “P” to “F”
FL, BSN, HRN	228-229	1, 3	Added missing “F”
CL 2, TPT 2	230		Added missing “FF”
SRPT	232	4	Printed rhythm was two eight-notes. The rhythm has been changed to match other parts.
CL 1	233		Added missing “F”
SRPT	233-235		Added missing ties
B.TBN	233-236		Added missing ties
B.TBN	239-241		Added missing ties
TPT	241		A tie is printed in the original part, however the tie does not appear in any other instruments and is likely a copyist mistake.

APPENDIX D – GOSSEC CRITICAL EDITION (SCORE AND CRITICAL COMMENTARY)

Le Grande Simphonie en ut

Francois-Joseph Gossec
Critical Edition by Adam Kehl

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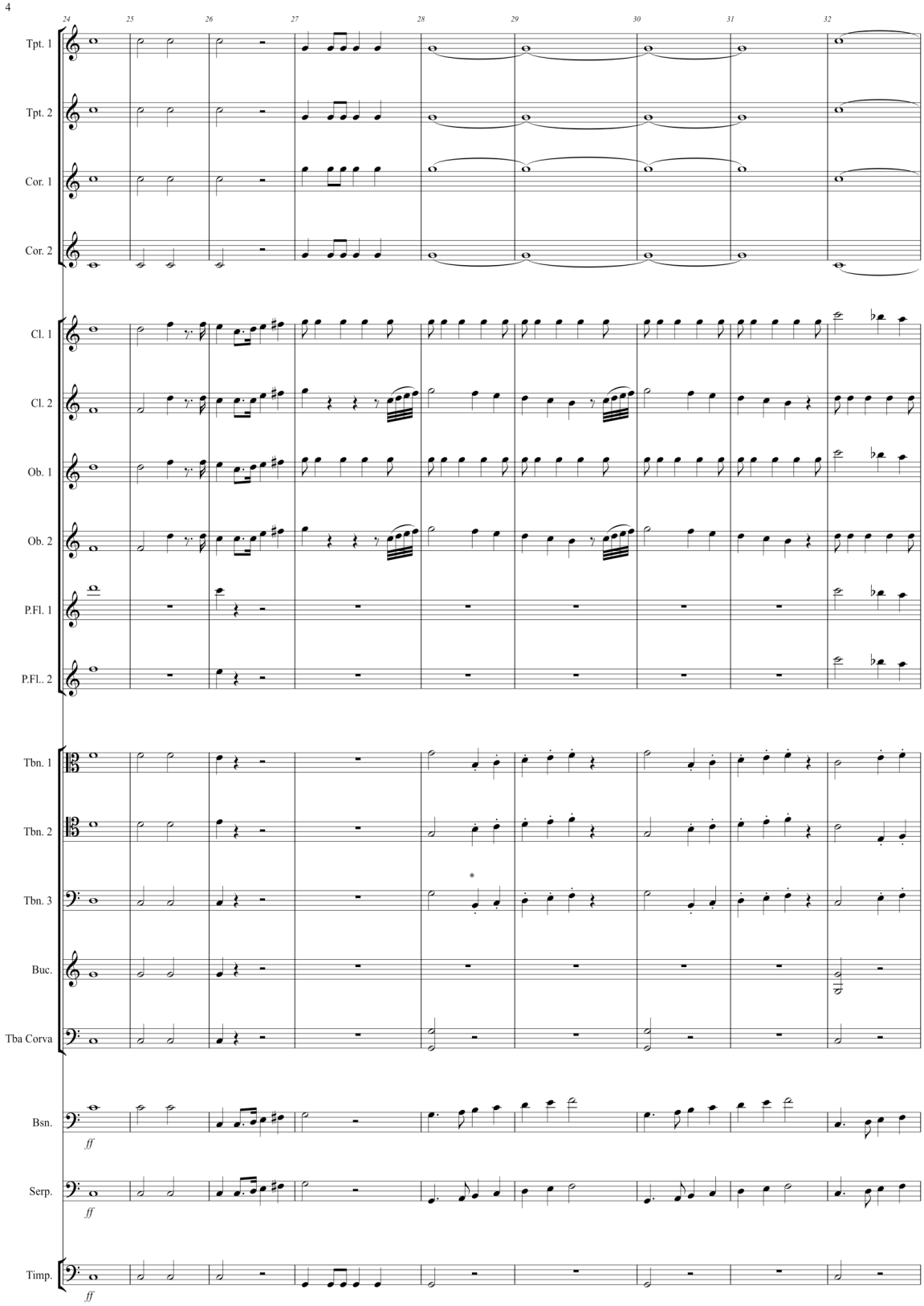
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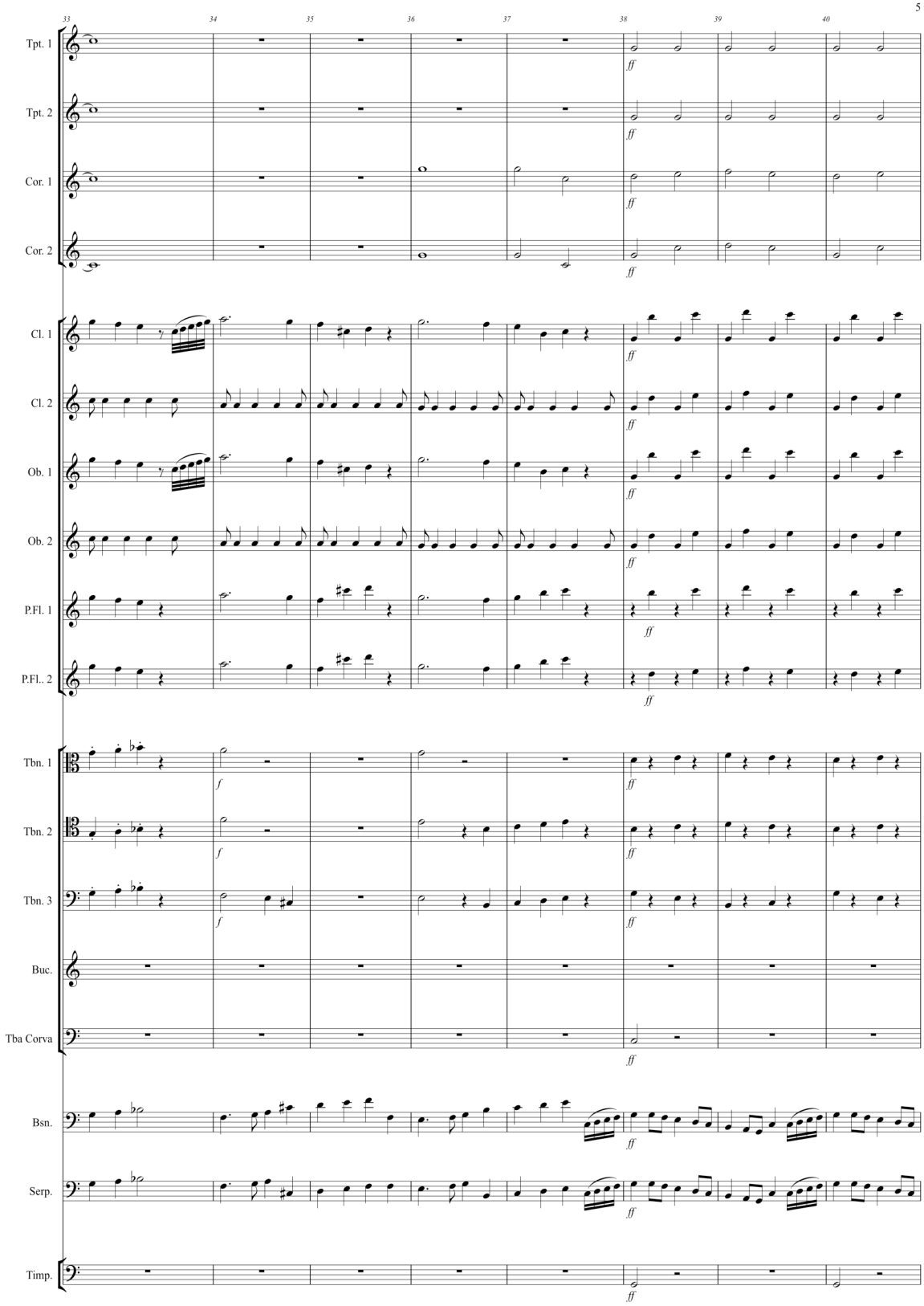
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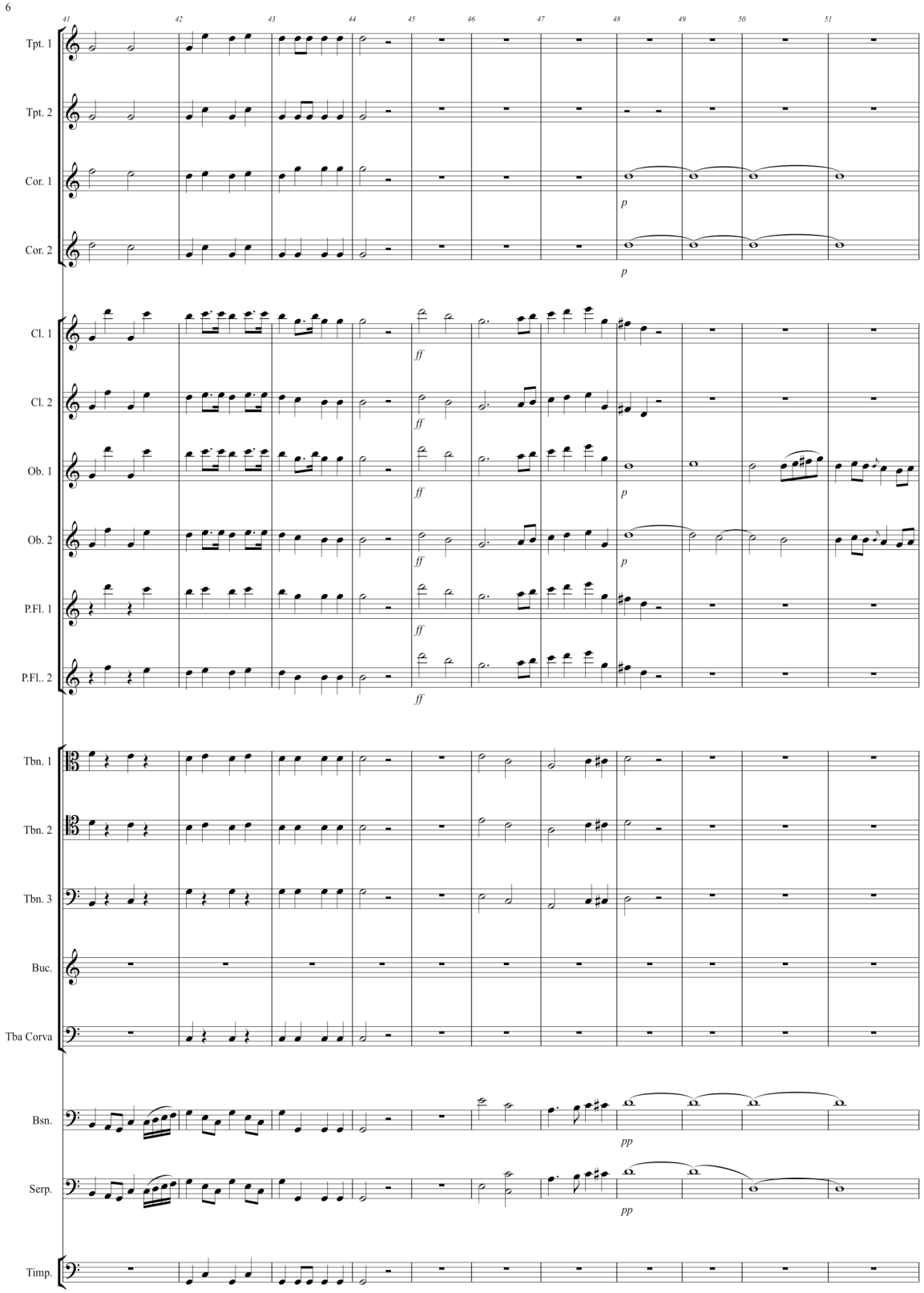
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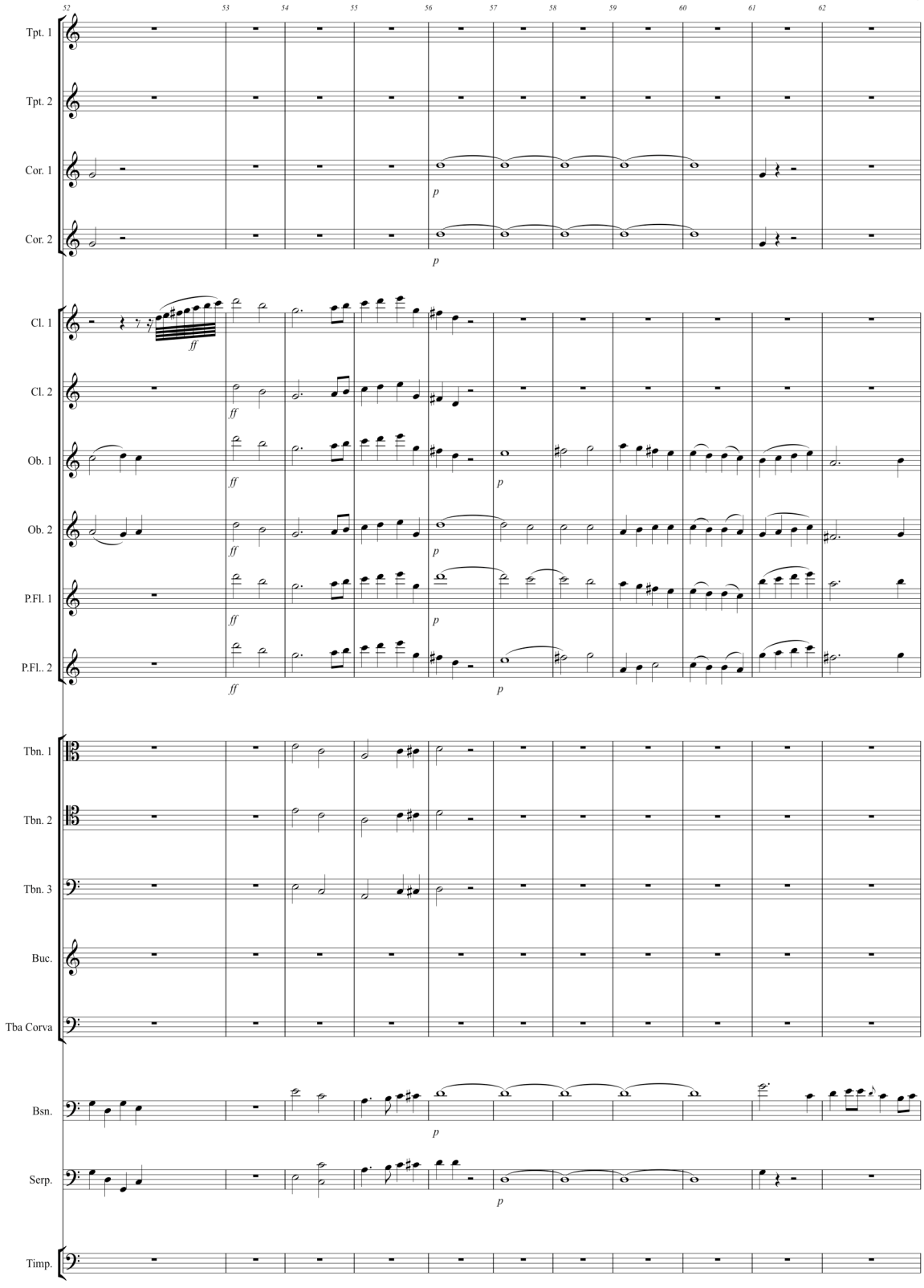
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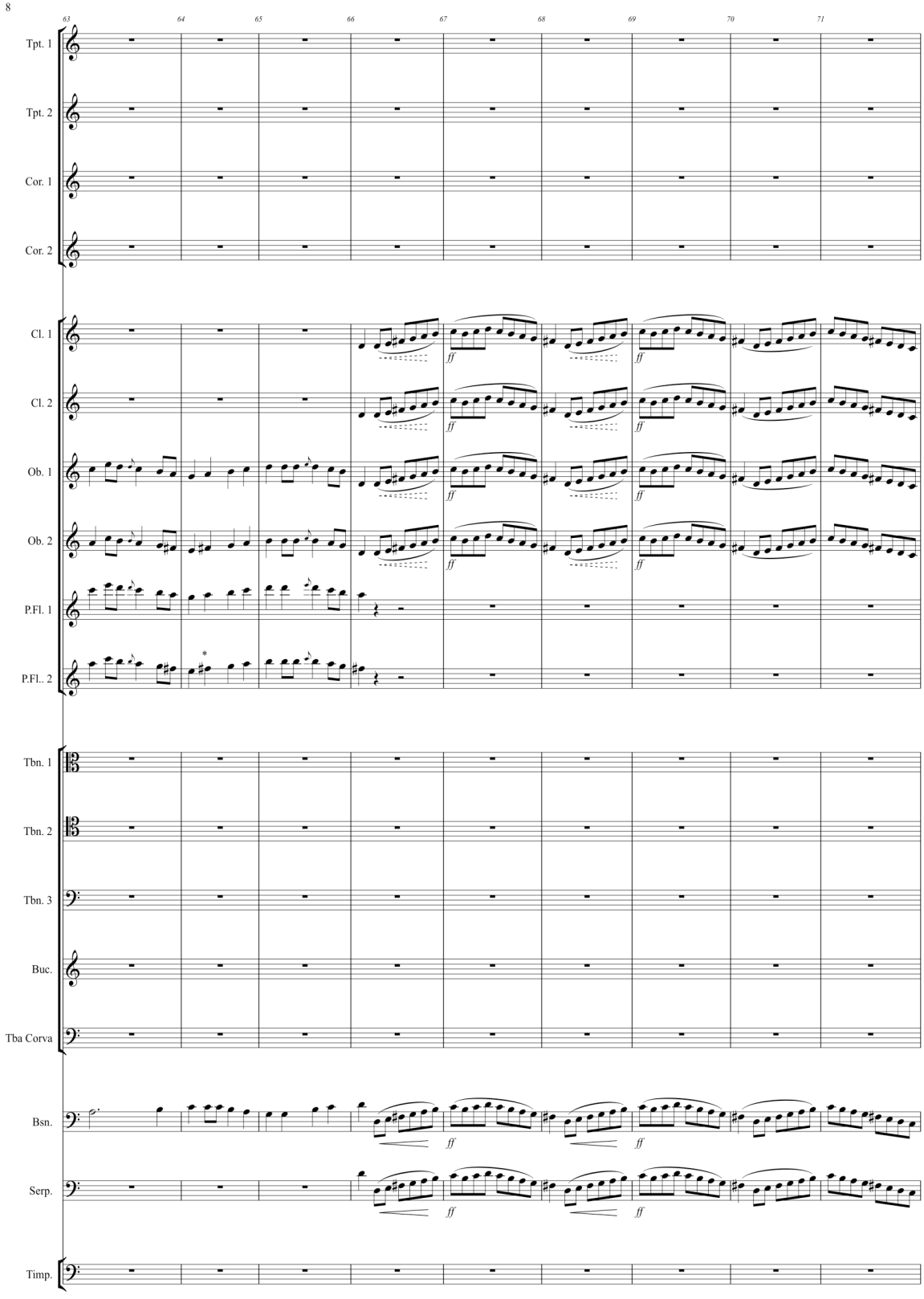
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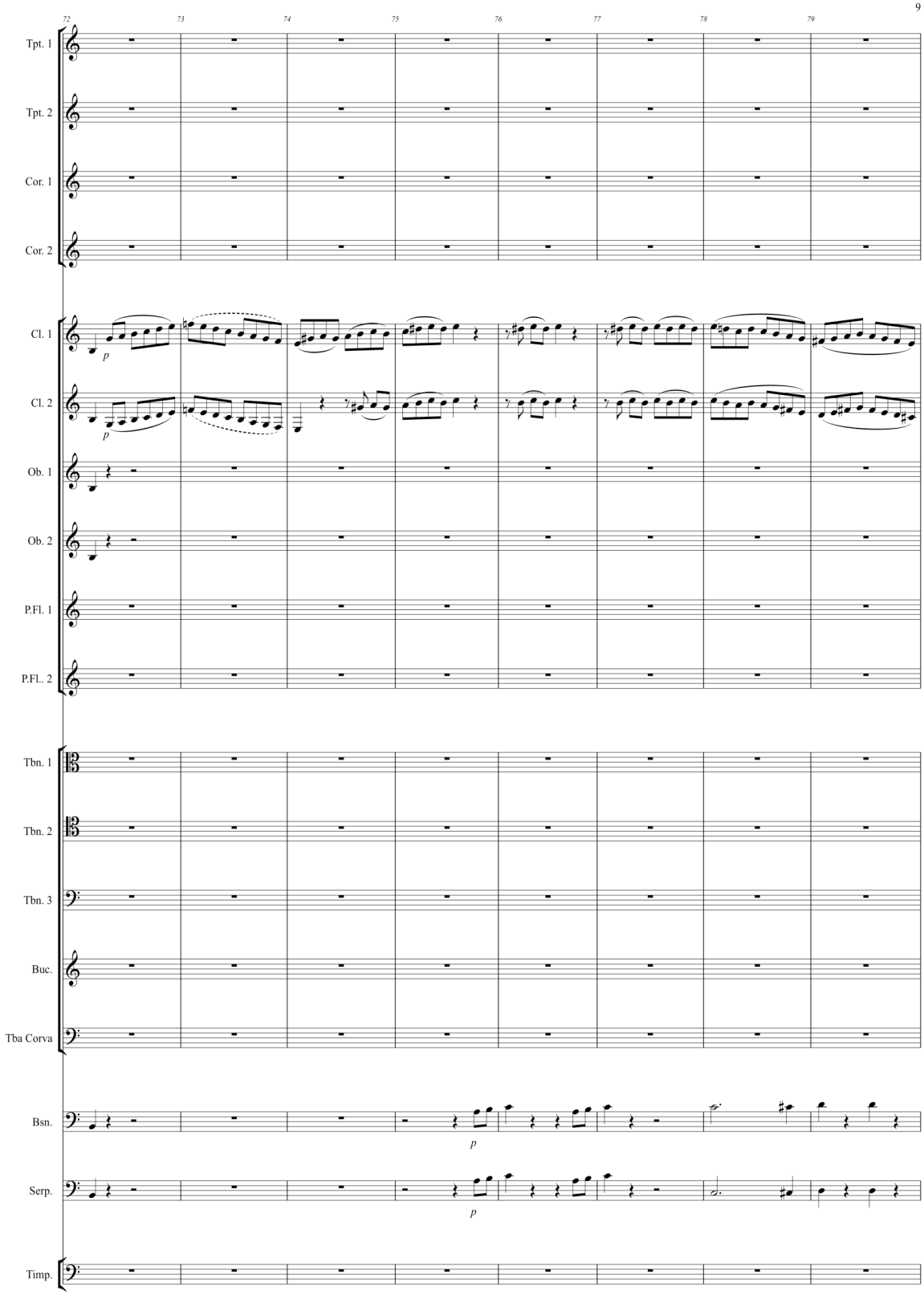
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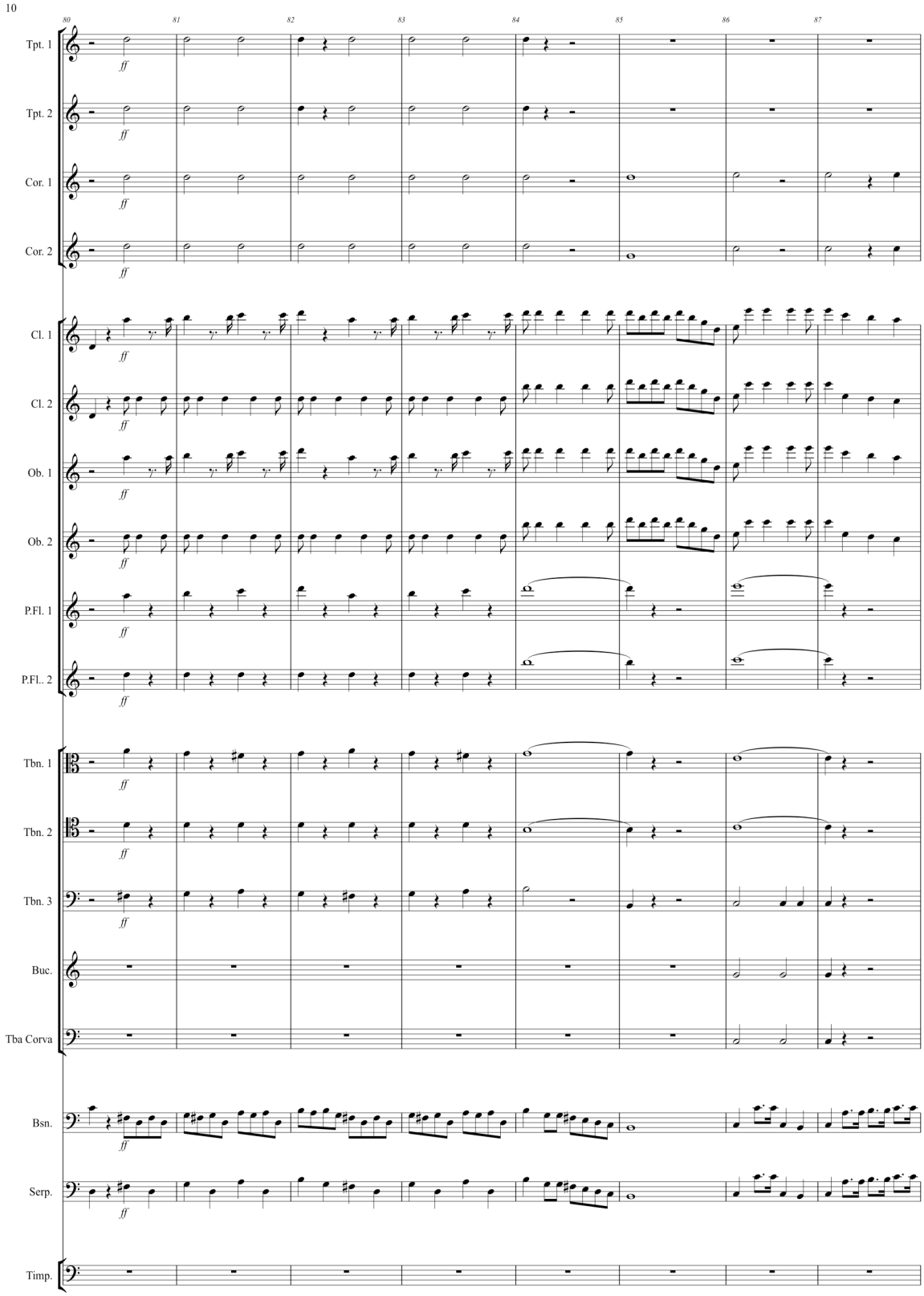
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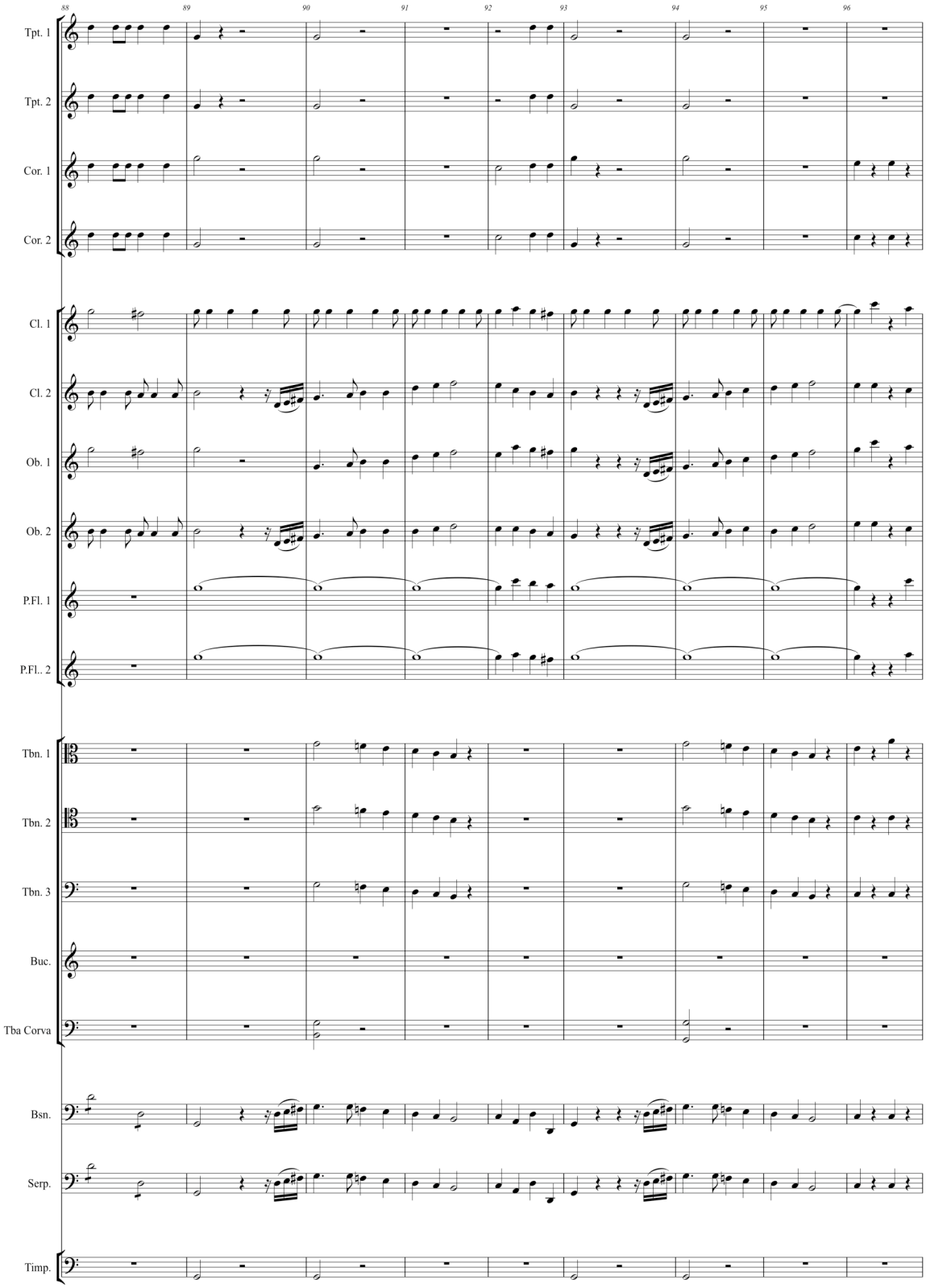
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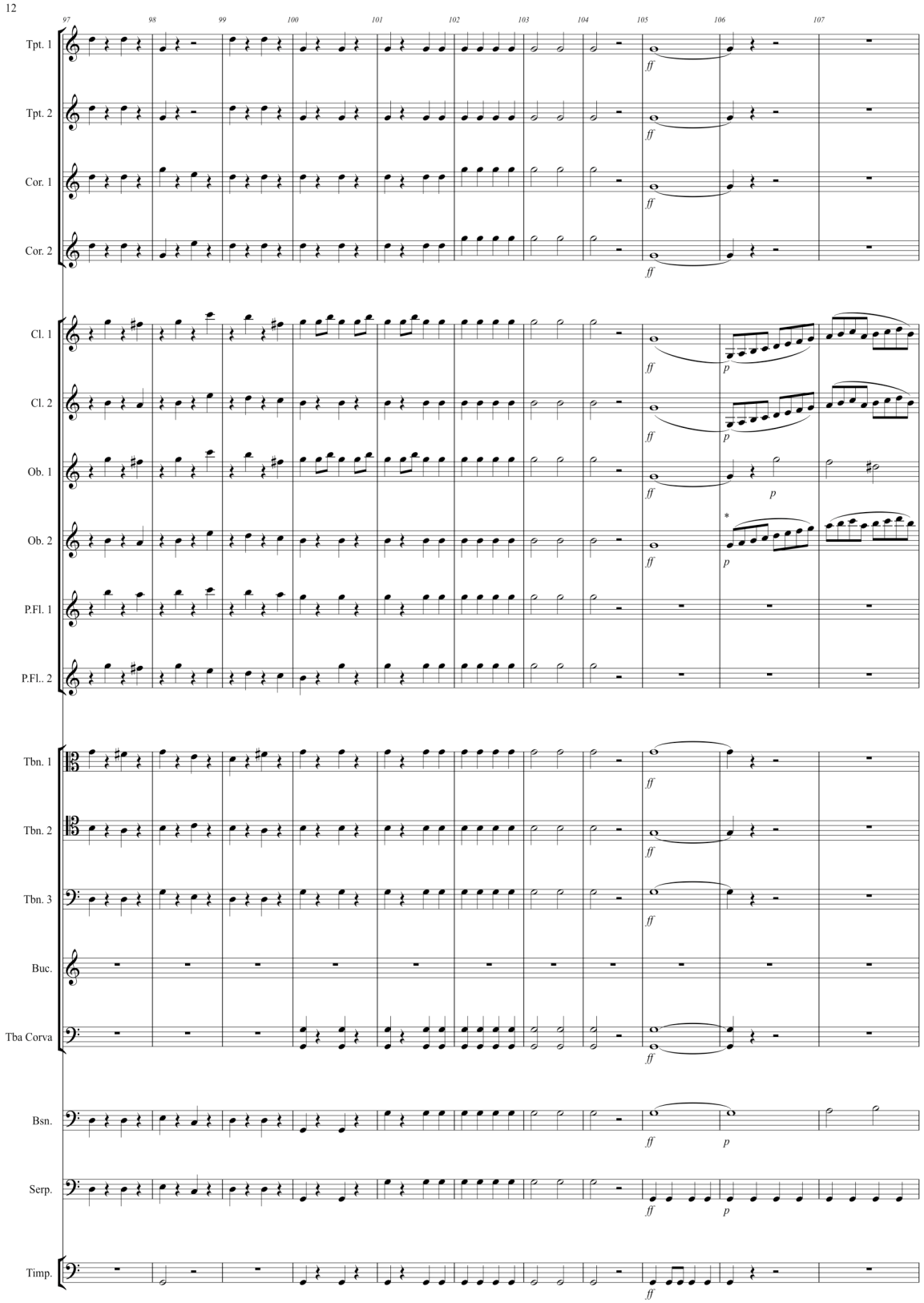
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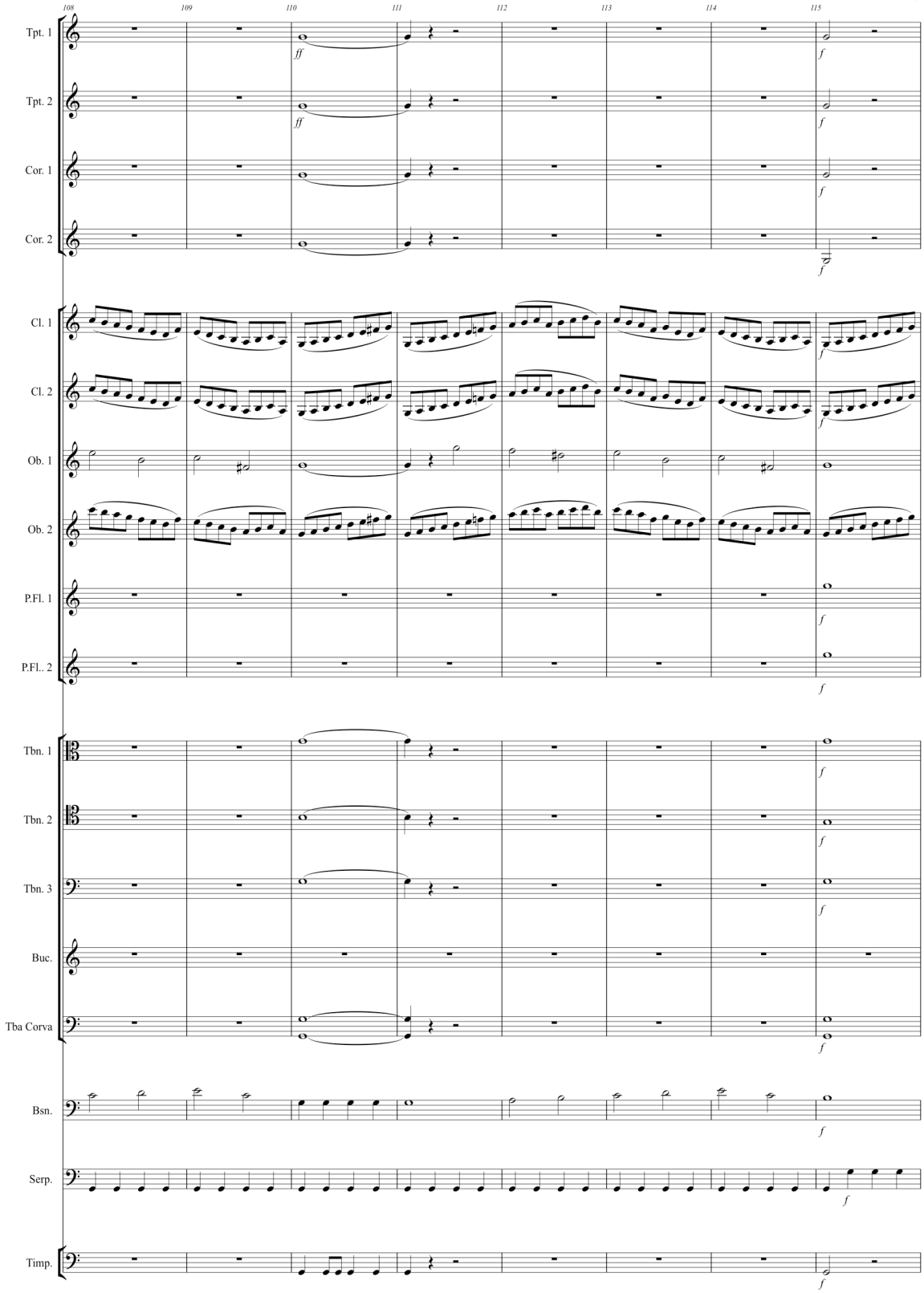
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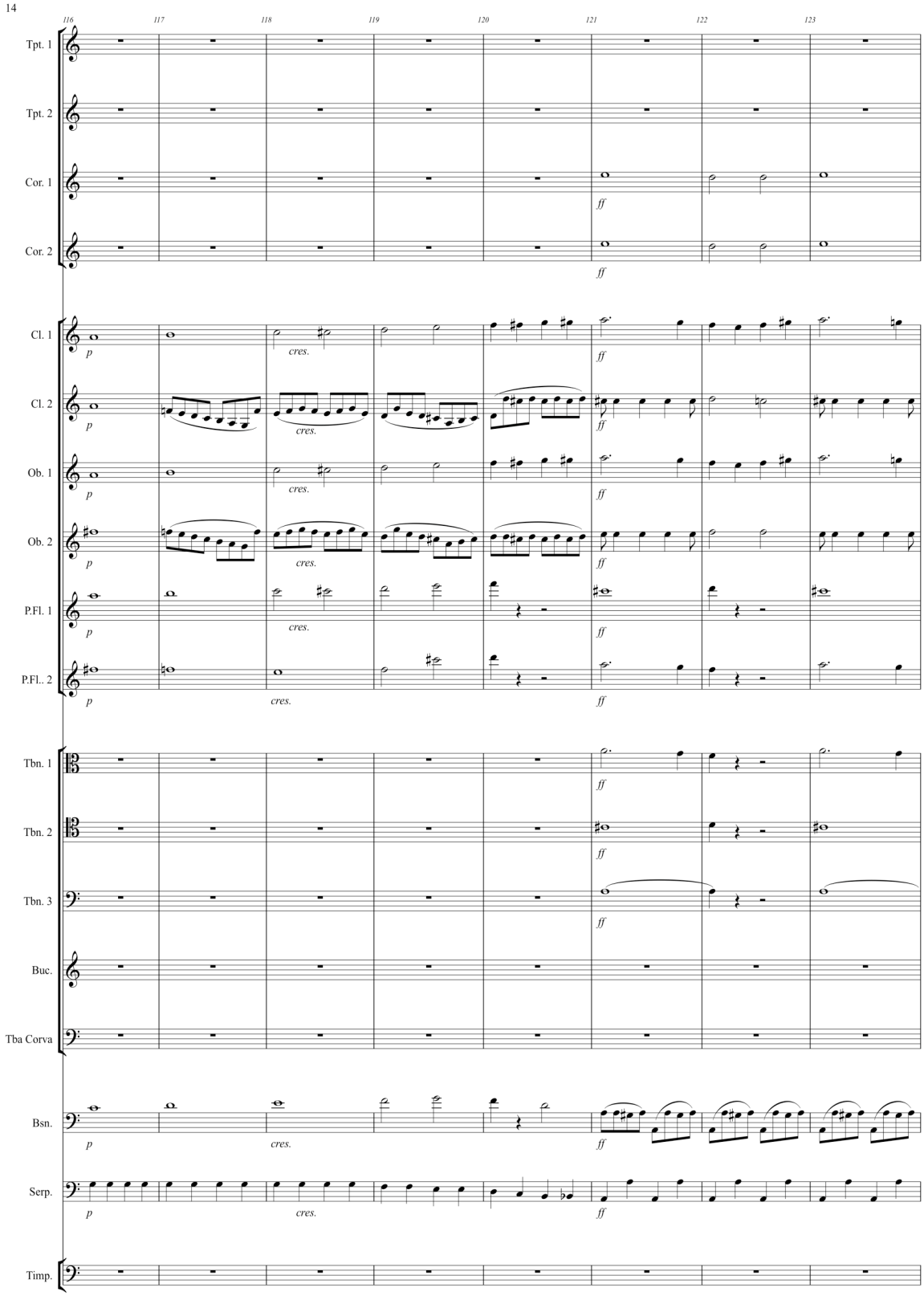
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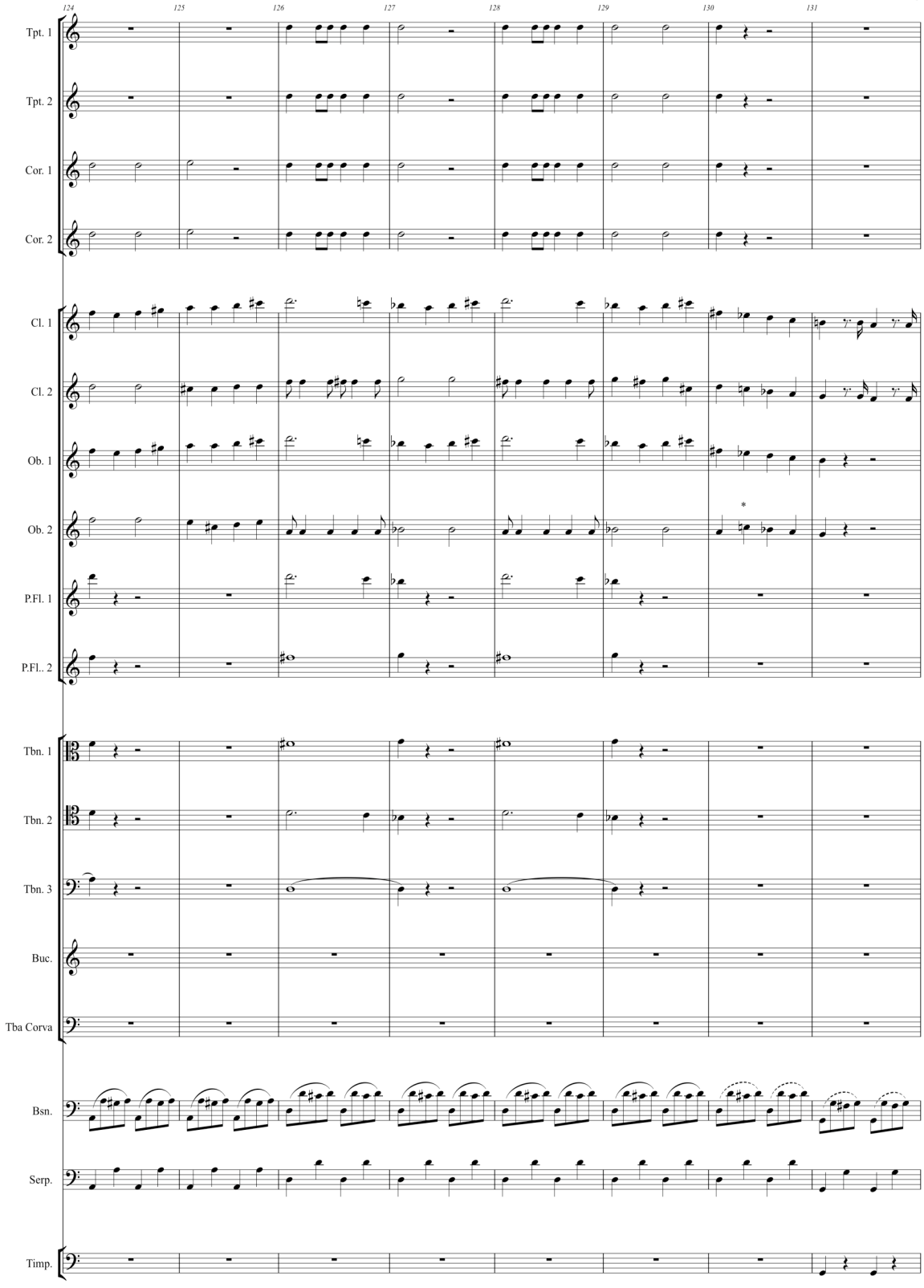
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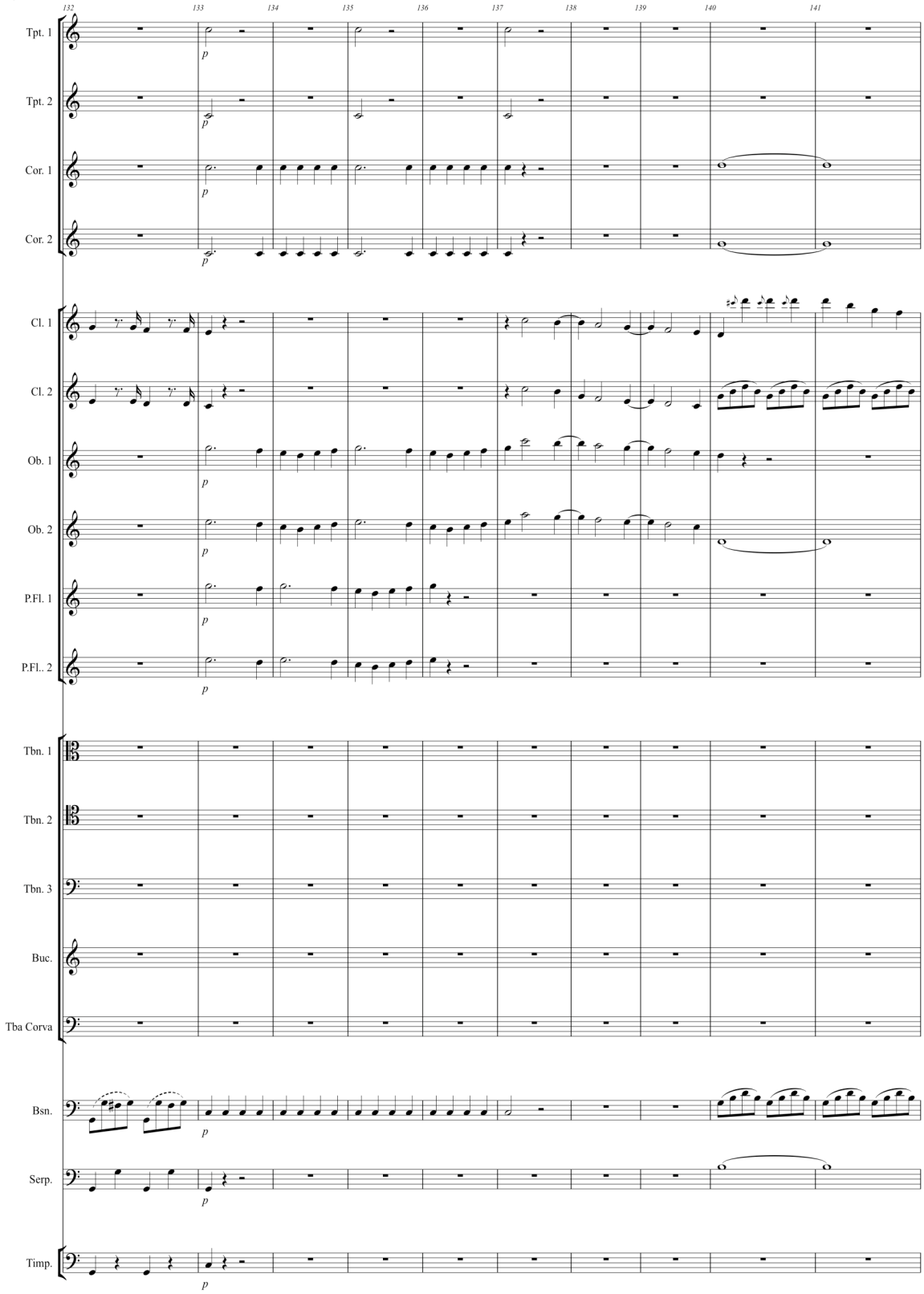
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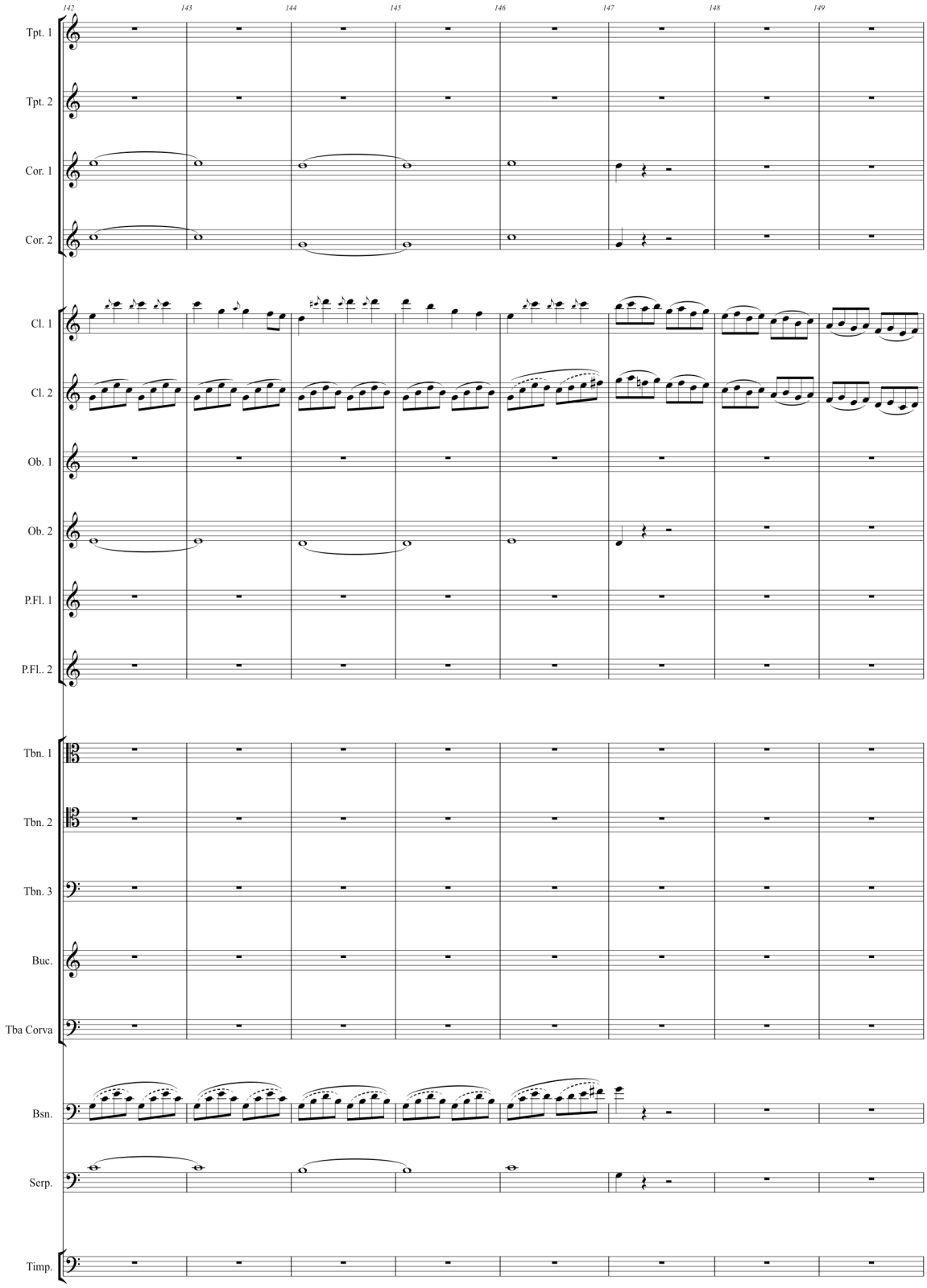
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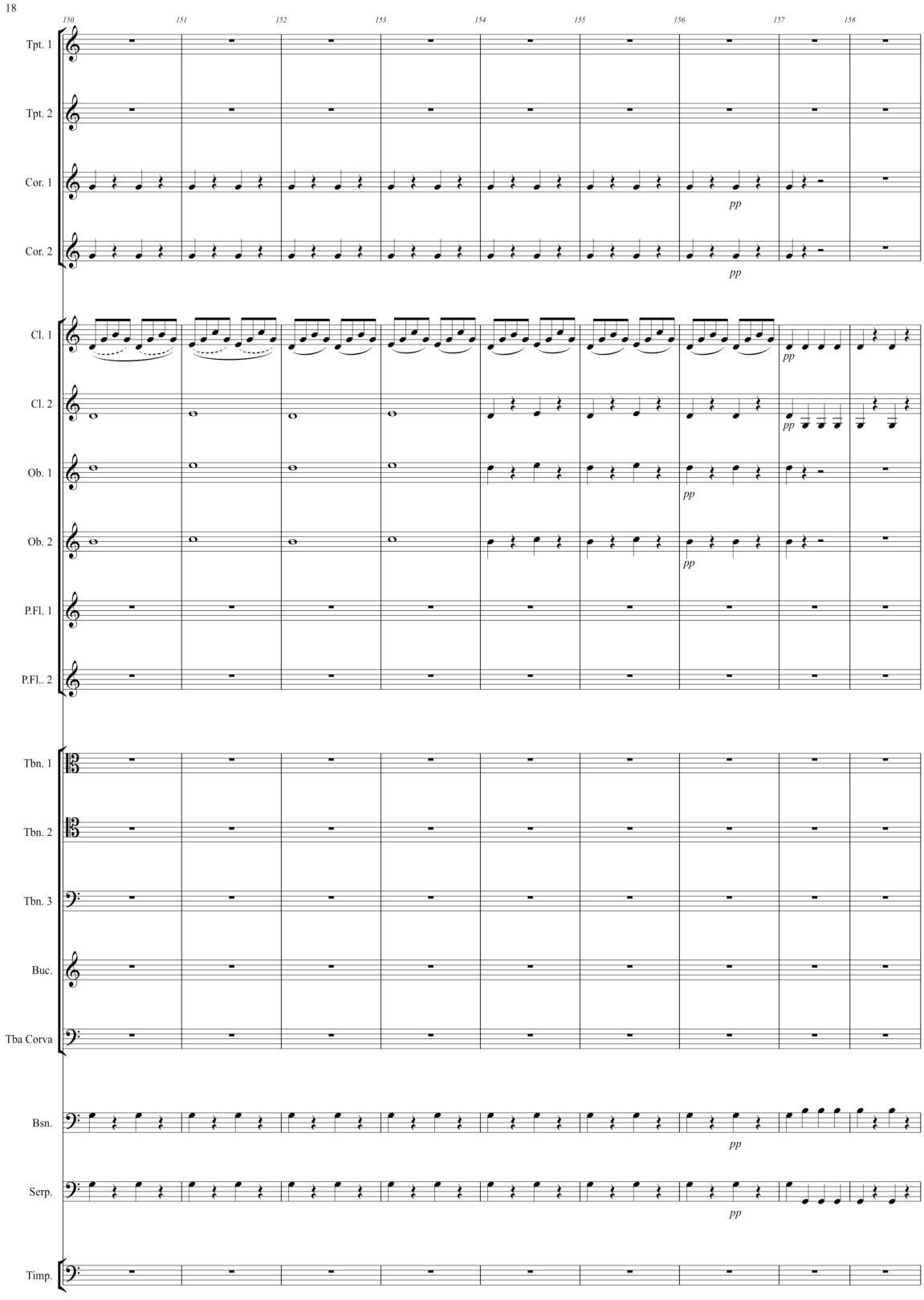
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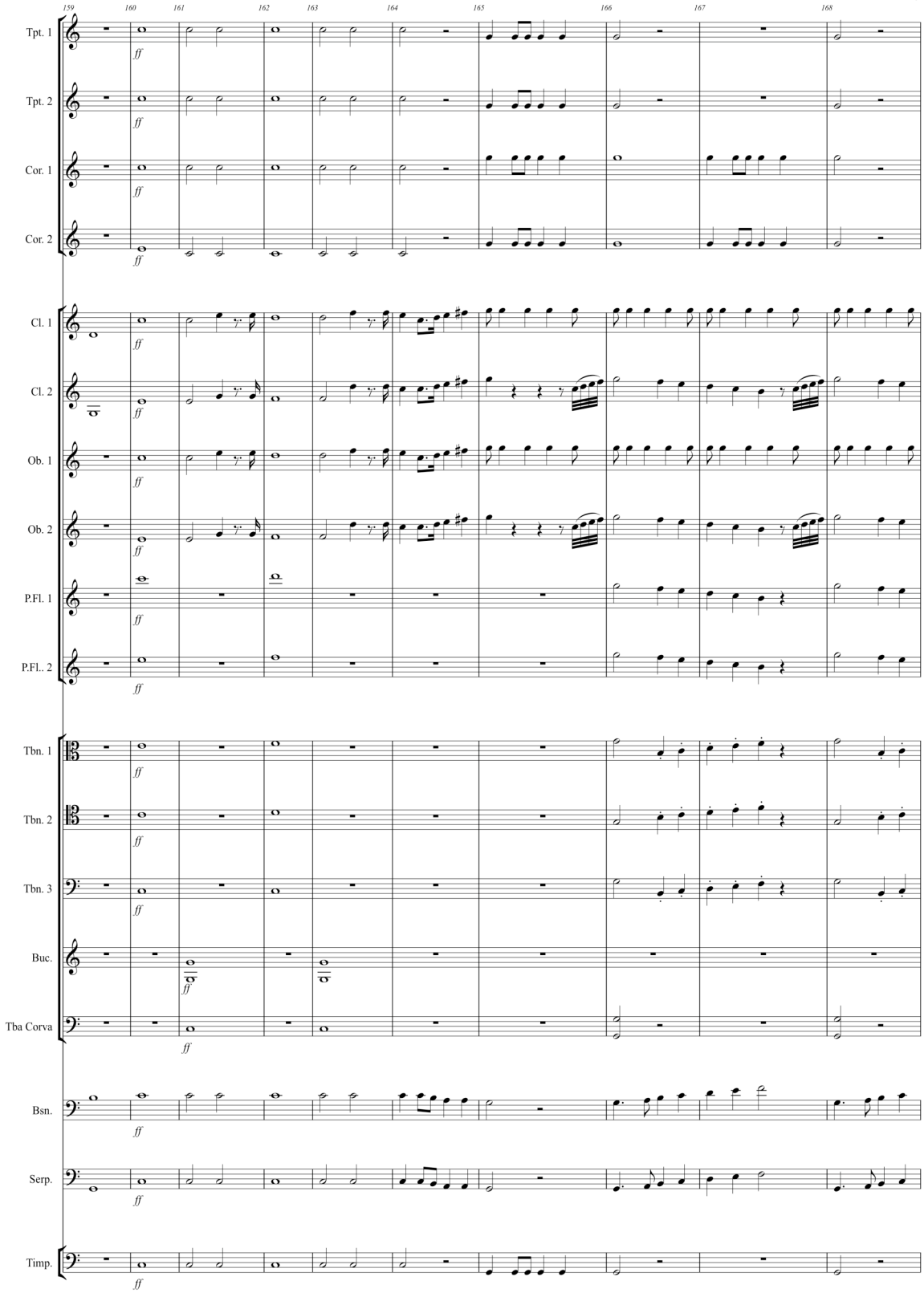
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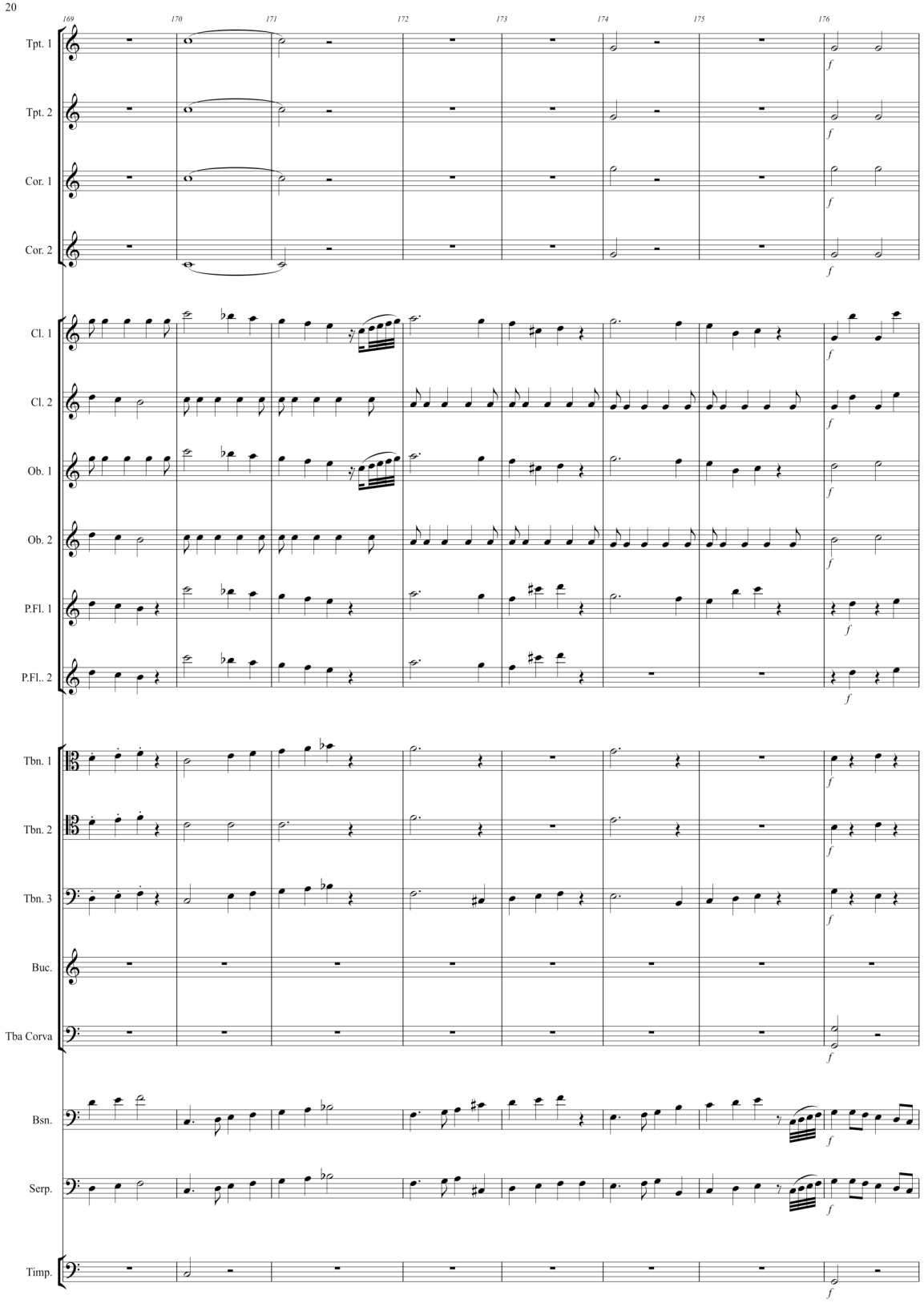
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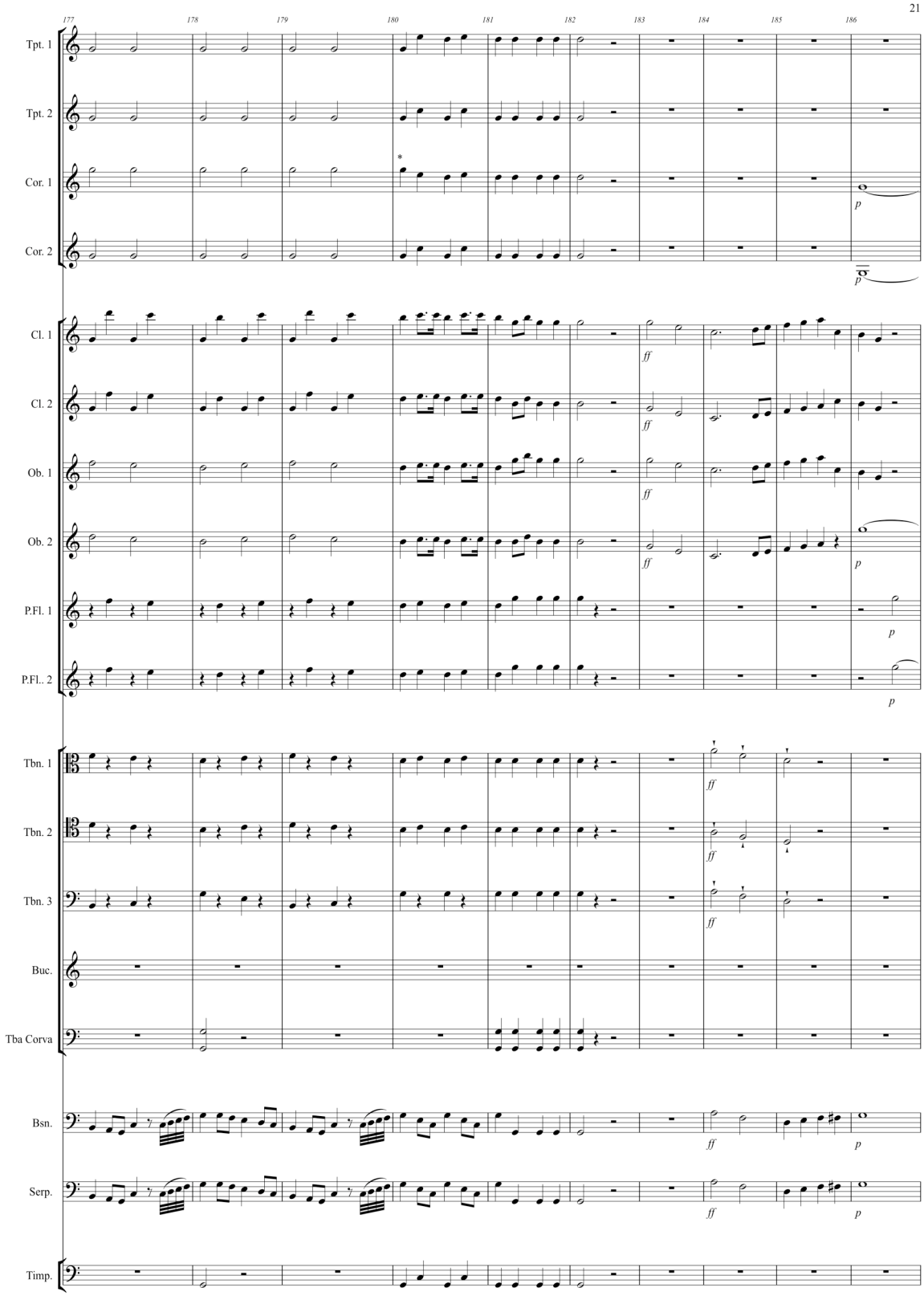
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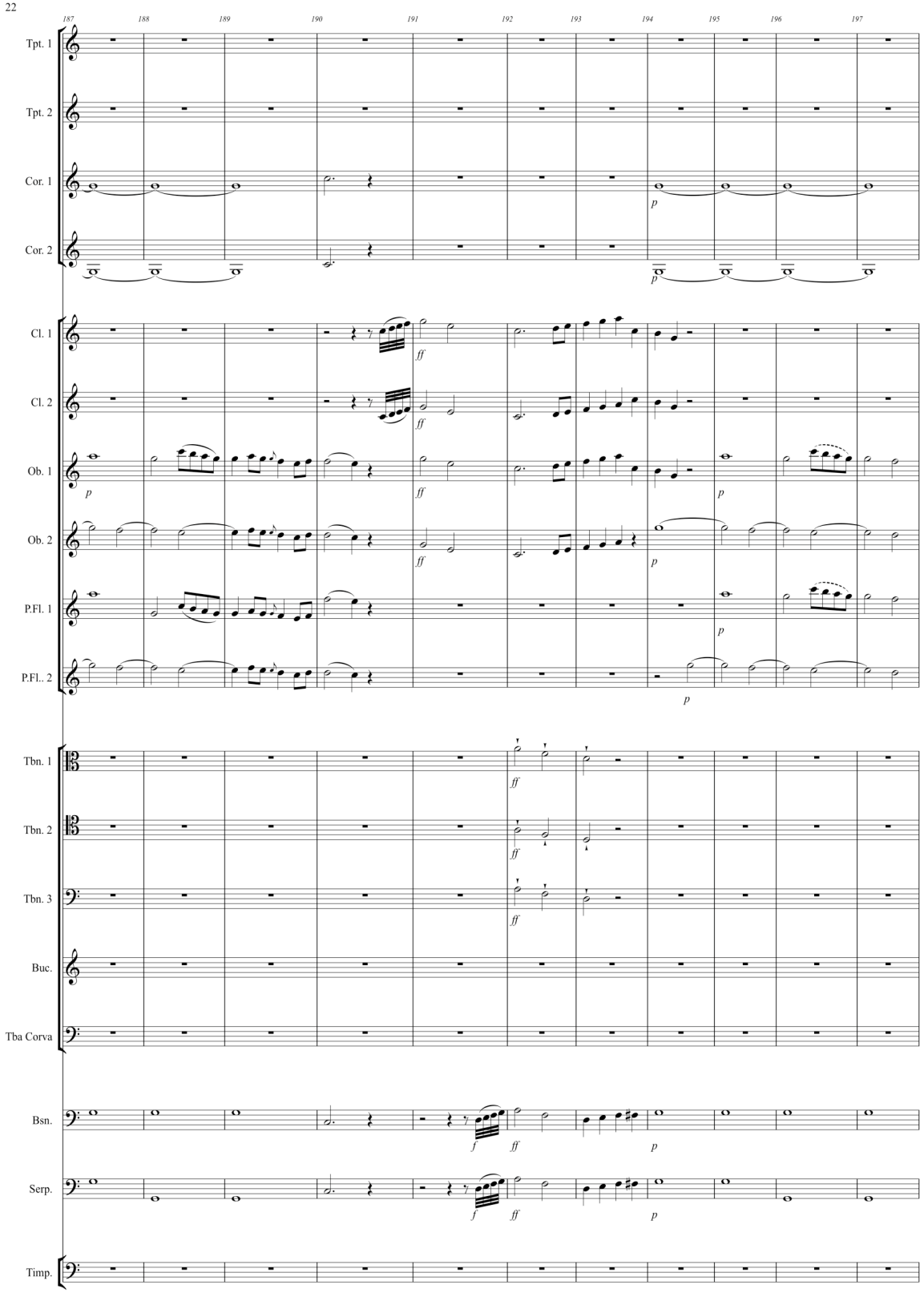
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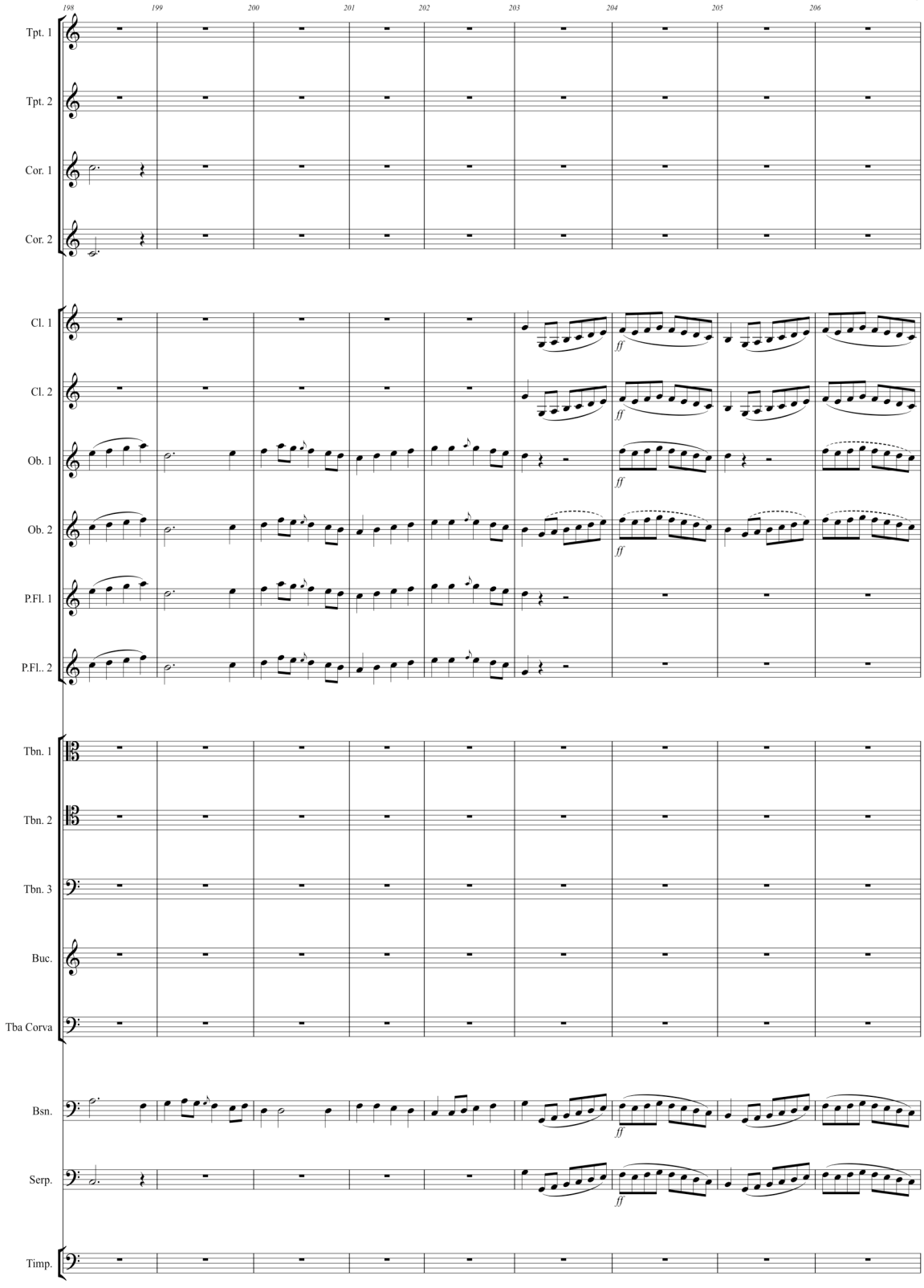
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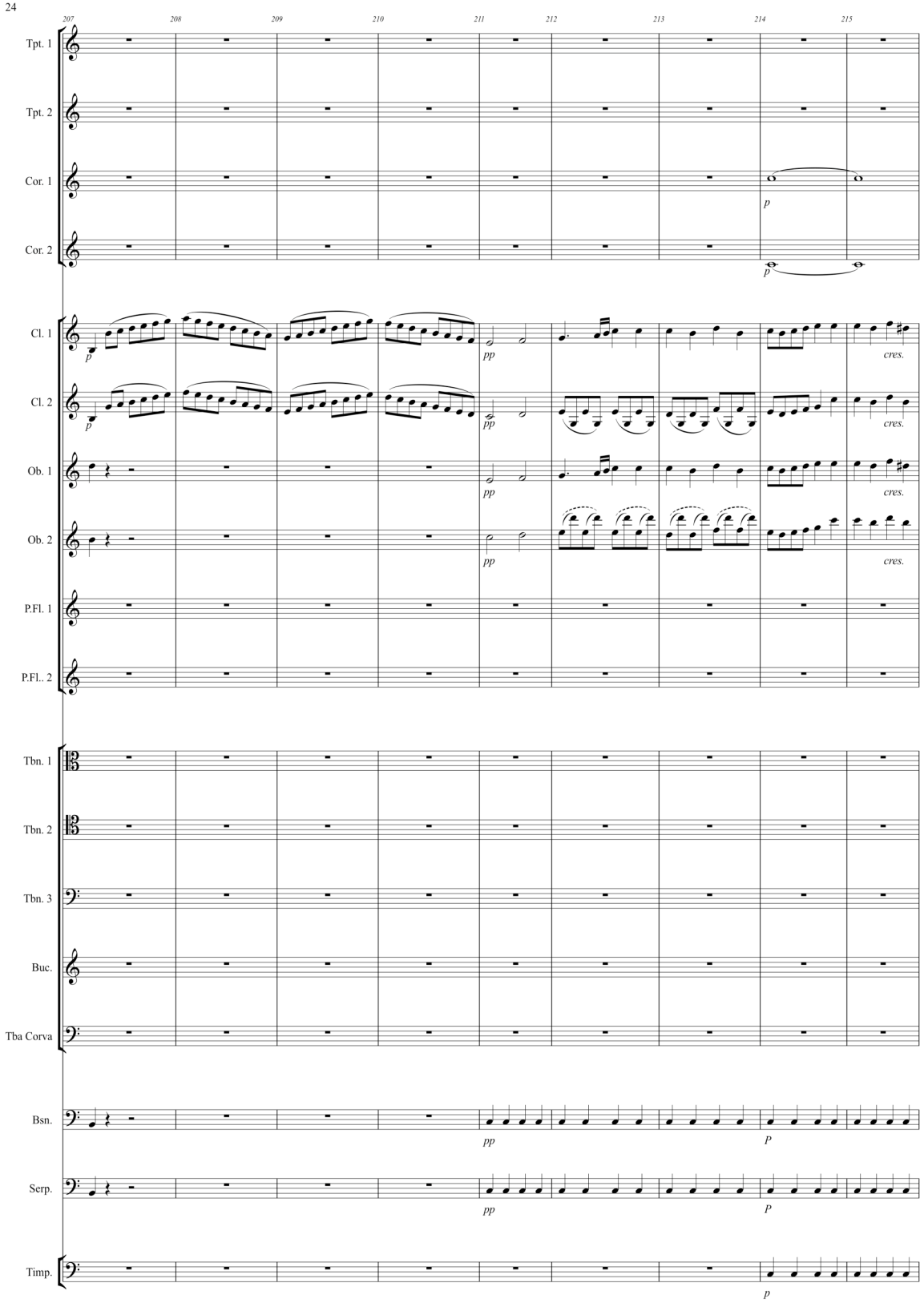
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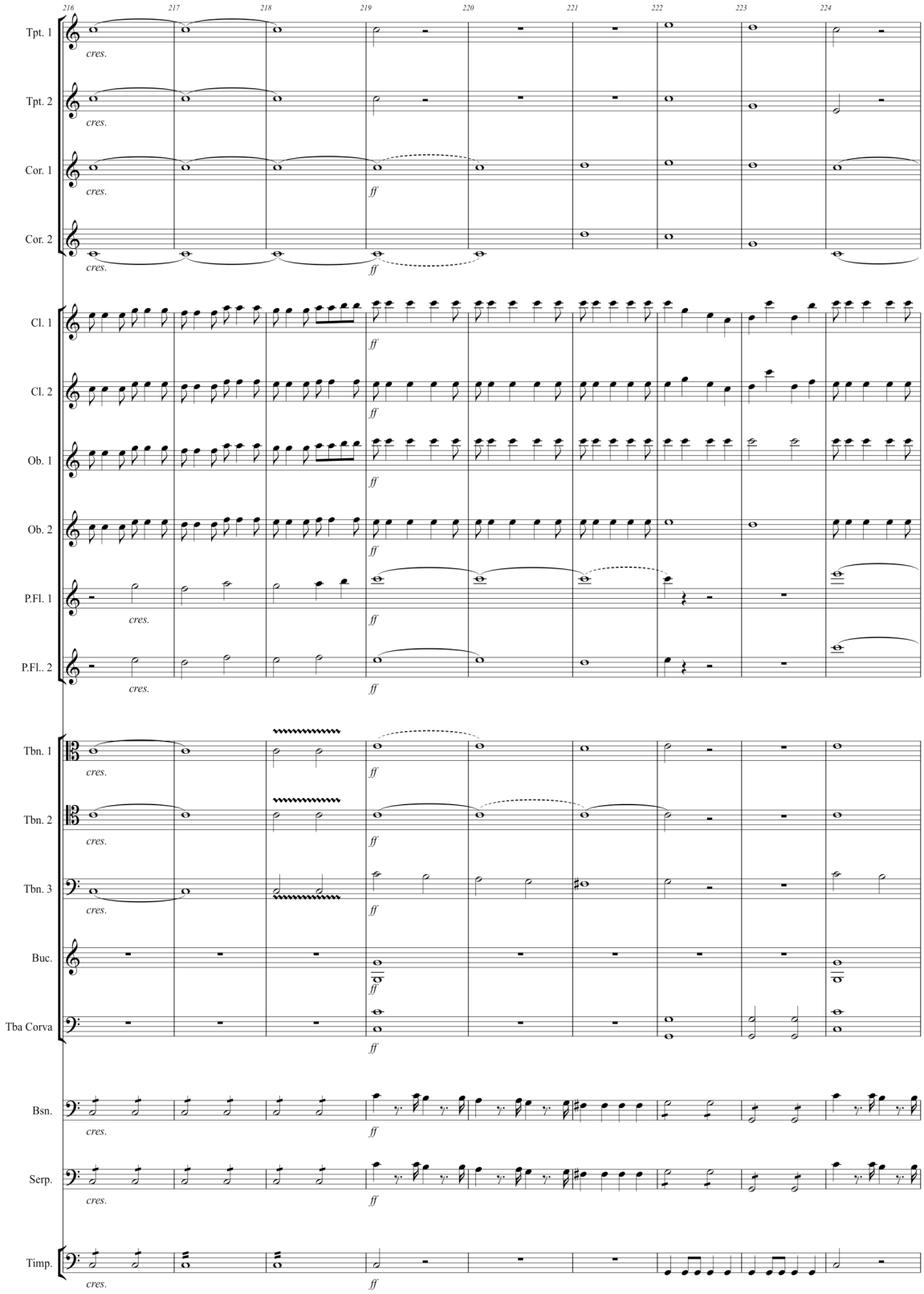
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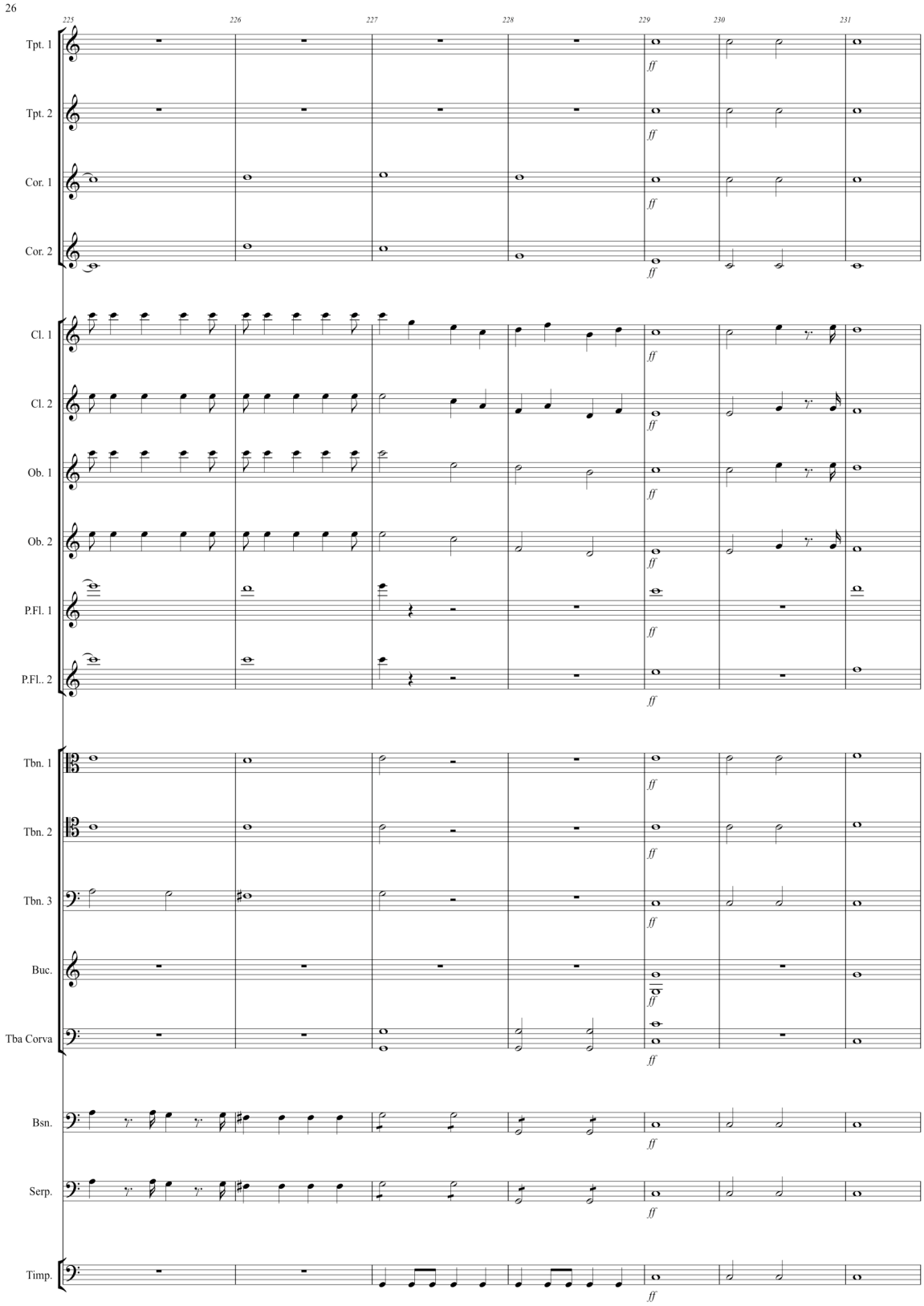
Tpt. 1
Tpt. 2
Cor. 1
Cor. 2
Cl. 1
Cl. 2
Ob. 1
Ob. 2
P.Fl. 1
P.Fl.. 2
Tbn. 1
Tbn. 2
Tbn. 3
Buc.
Tba Corva
Bsn.
Serp.
Timp.
cres.
ff


26
225
226
227
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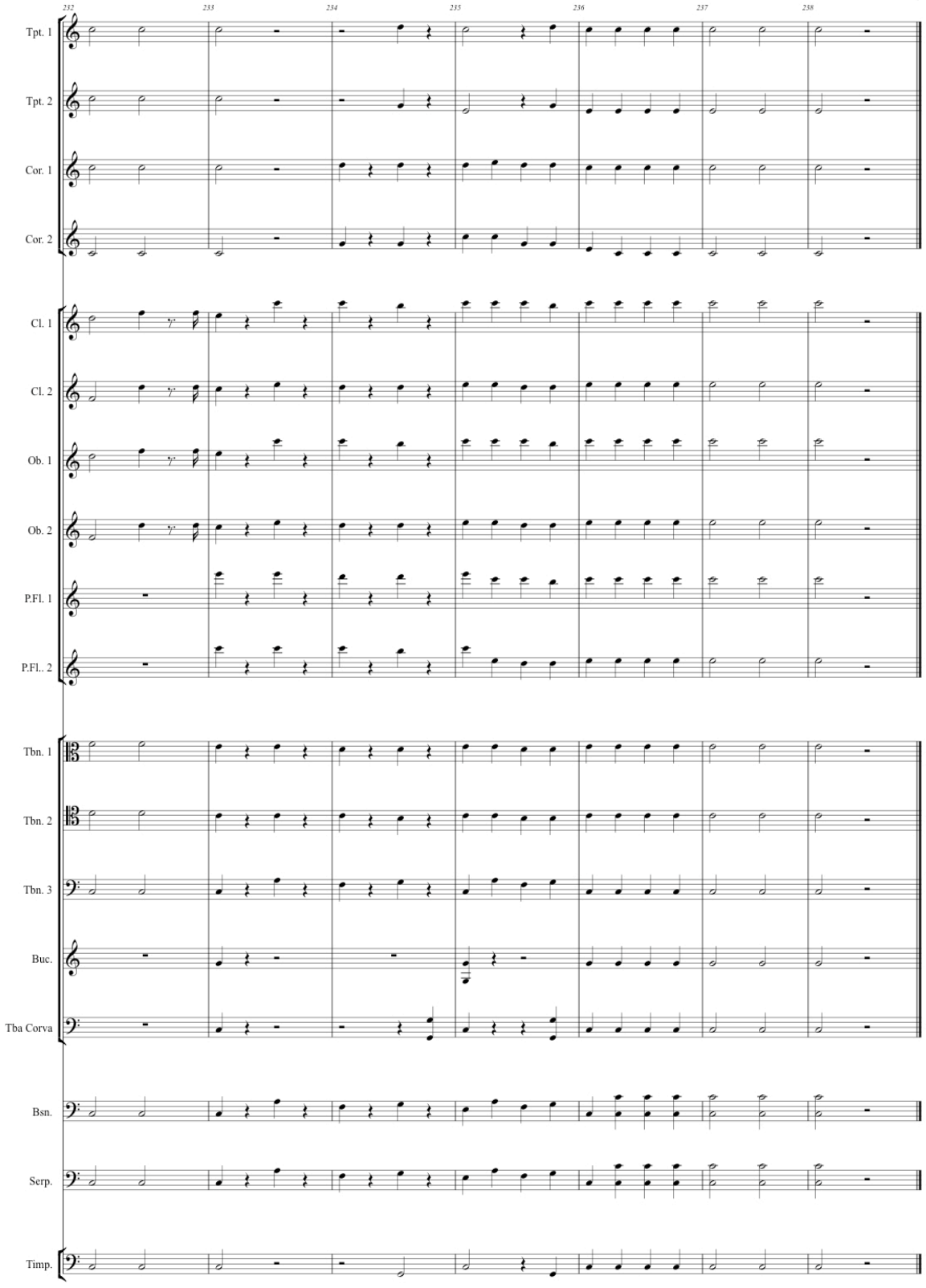
Tpt. 1
Tpt. 2
Cor. 1
Cor. 2
Cl. 1
Cl. 2
Ob. 1
Ob. 2
P.Fl. 1
P.Fl.. 2
Tbn. 1
Tbn. 2
Tbn. 3
Buc.
Tba Corva
Bsn.
Serp.
Timp.
ff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238
Tpt. 1
Tpt. 2
Cor. 1
Cor. 2
Cl. 1
Cl. 2
Ob. 1
Ob. 2
P.Fl. 1
P.Fl.. 2
Tbn. 1
Tbn. 2
Tbn. 3
Buc.
Tba Corva
Bsn.
Serp.
Timp.

Table D.1 Gossec Critical Commentary

PART	BARS	BEAT(S)	COMMENTS
CL 2, BUC, CORV	1	1	Added missing “FF”
ALL	3	1	“FF” found in TPT, HRN, and CL 1 added to all remaining parts
CL 1, OB 2	5		Deleted redundant dynamic
CL 2	5-6		Added missing slur, applied to OB 2 via copy process
CL 2	7	1	Added missing “P”
CL 2	9	1	Added missing “PP”
ALL	11	1	“FF” found in CL 1 added to other parts
CL, OB	11-12		The tie over the bar line is found only in FL 1. It has been added to CL and OB to match the first presentation of this material.
CL 2, BSN, SRPT	13	1	Added “P” found in CL 1
CL 1	13-16		Ties over the bar lines have been added to match first presentation
CL 2	15	1	Added missing “PP”
OB	17	1	“PP” missing from part due to Gossec’s use of duplication symbol
BSN	19	3	Deleted redundant dynamic
FL 2, TB 2, CORV	22	1	Added missing “FF”
TBN 3	28	3, 4	Pitches changed to B-C from the C-D in the original manuscript to match other TBN parts
TBN 2	34	1	Added missing “F”
ALL	38	1	“FF notated in the TPT part at the top of the score has been applied to all other parts per common copyist practice.
ALL	45	1	“FF” notated in CL 1 applied to other WW parts per common copyist practice
OB 2	48	1	Added missing “P”
FL	53	1	Added missing “FF” found in CL
FL 1, BSN	56	1	Added missing “P”
SRPT	56	2	C-natural changed to D-natural
FL 2, SRPT	57	1	Added missing “P”
FL 2	59	3	Deleted errant tie over the bar line
FL 2	64	2	Added missing sharp accidental
CL, OB	66	2-4	Added crescendo marking notated in BSN
CL, OB	68	2-4	Added crescendo marking notated in BSN
CL 2	72	2	Added missing “P”
CL	73		Added missing slur
FL, TBN, SRPT	80		Added missing “FF”
BSN	84		Deleted redundant dynamic

PART	BAR	BEAT(S)	COMMENTS
CL 2	89	4	Part has an errant dotted sixteenth note rest on beat 4. The part has been changed to a sixteenth note rest without a dot as found in BSN. Change applied to OB 2 through replication symbol.
ALL	105	1	"FF" found in TPT, HRN, CL 1, and BSN has been applied to other parts per common copyist practice.
CL, SRPT	106		"P" found in CL 1 and BSN applied to other parts
OB 2	106		The manuscript score has a tie marked in m. 105 that would extend over the bar line. However, m. 106 begins a new score page and unlike the other parts that are tied or slurred from the previous bar, no tie marking is indicated at the beginning of the bar. Also, since the CL parts drop an octave, it is likely that the clarinet part should be rearticulated and not tied from the previous bar.
TPT, HRN, CORV, TIMP	115		Added missing "F"
ALL	116		"P" marked in CL 1 and SRPT has been applied to all other parts
ALL	118		"cres." marking found in CL 1 and SRPT has been applied to all other parts
CL 2	119		Errant and redundant "cres." Marking placed oddly in the middle of the staff was deleted
ALL	121	1	"FF" found in HRN, CL 1, and BSN has been applied to all other parts
OB 2	130	2	Accidental changed from flat to natural
BSN	130-132		Missing slurs added
BSN	133	1	Manuscript score notates four B-natural quarter notes, but above the part is written "x Do," meaning the notes should be changed to C. The error was corrected.
ALL	133	1	"P" found in HRN, OB, and BSN has been applied to other parts
BSN	142-146		Manuscript has slurs that cover the entire bar, however considering the pattern established in the two bar previous and the slur pattern in CL 2, dotted slurs have been added that represent the likely original intent.

PART	BAR	BEAT(S)	COMMENTS
CL 2	146		Original slur pattern is printed, however dotted slurs represent the likely original intent
BSN	146	4	Added missing sharp accidental
CL 1	150-151		Original slur pattern is printed, however dotted slurs represent the likely original intent
OB 2	156	1	Added missing “PP”
CL 2	157	1	Added missing “PP”
SRPT	159		Manuscript score contains a half note, however a whole represents the likely original intent when compared to other parts.
CL 2, OB 2, FL, TBN	160	1	Added missing “FF”
BUC, CORV	161	1	Added “FF” marked in other parts in m. 160
TBN 2	162	1	Note was changed from B-natural to D-natural to match original presentation
TBN 3	174	1	Original manuscript contains a half note with a quarter note rest. The printed dotted half note represents the likely original intent.
ALL	176	1	“F” marking found at the top of the score in the TPT has been applied to all other parts per common copyist practice.
FL	176	3-4	Original manuscript is difficult to read clearly due to degrading paper and ink bleed from surrounding pages, however the printed part represents the most likely original intent based on what is visually available as well as past and future statements of the material.
CL 2	176	4	Pitch changed from D to E
CL 2	180	4	Pitch changed from D to E
HRN	180-181		Manuscript includes staccato dot markings, however they do not appear in other parts including the TPT part that is higher in the score layout, and they do not occur at other points where similar musical material appears. Therefore, they have been deleted.
ALL	183		“FF” found in CL 1 added to other parts
TBN	184		Added “FF” found in the BSN
FL	186	3	Added “P” found in OB 2
CL 1	187	1	Added “P” found in the previous bar

PART	BAR	BEAT(S)	COMMENTS
CL 2	191	1	Added “FF” found in CL 1. It was also applied to OB 2 through duplication symbol.
TBN 3	191-192		Missing staccato marks added to match other parts and previous statement
TBN	192		Missing staccato mark added to match previous statement and preceding bar
OB 2, FL 2	194		Added missing “P” found in HR N and BSN that match previous statement
FL 1	195		Added missing “P” found in OB 1
OB 1, FL 1	196	3-4	Added missing slur
CL 2	203-206		Added missing slurs
OB	204	1	Added missing “FF”
CL 1	206		Added missing slur and deleted redundant “FF” marking
CL 2	207	1	Added missing “P”
CL 2, OB 2	211	1	Added missing “PP”
OB 2	212-213		Original manuscript slurs are printed. Dotted slurs represent the likely original intent based on the slur pattern in CL 2.
BSN, TIMP	213-214		Manuscript score marks the “P” on beat 1 of m. 213 in the BSN part, however that is likely an error. It has been moved to m. 214 to coincide with the “P” marked at the top of the score in HRN, and was also added to the TIMP part.
CL 2, OB	215	3	Added “cres.” found in CL 1
FL, TBN, TIMP	216		Added missing “cres.”
ALL	219		Added missing tie found in FL 2 and HRN at the beginning of the next page
TBN 2	220		Added missing tie
FL 1	221		Added missing tie found in TBN 3
ALL	229		“FF” added to CL 2, FL, TBN 2, TBN 3, CORV, and TIMP. Changed “F” to “FF” in “FF” in TBN 1 to match other parts.